

THE DIAPASON

DEVOTED TO THE ORGAN

Eighth Year.

CHICAGO, DECEMBER 1, 1916. 44-1388

Number One.

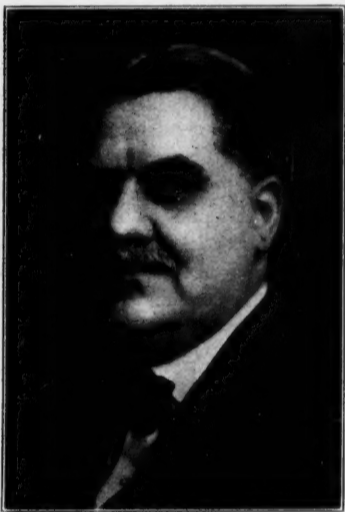
VARIETY IN CONCERTS
ON BIG CHICAGO ORGAN

SERIES AT MEDINAH TEMPLE

Dr. J. Lewis Browne Arranges Musical Treat for Public—Middelschulte Plays With Orchestra in Home of Shriners.

Dr. J. Lewis Browne believes in the musical table d'hôte and his generosity in program-making is like that of an old-fashioned Pennsylvania German hostess at the dinner table. That is why the concerts at Medinah Temple in Chicago, arranged by him, contain not only splendid performances on the immense organ, but delectations both vocal and orchestral.

The first series of three concerts in the large Shriners' auditorium was given Nov. 20, 21 and 22. The artists were Mlle. Jenny Dufau, prima donna



DR. J. LEWIS BROWNE.

soprano; Carl Cochems, basso, Chicago Grand Opera Company; Wilhelm Middelschulte, organist; Miss Florence Hodge, organist; Palmer Christian, organist; Charles M. Kirk, organist; Carl Hecker, violinist, and the J. Lewis Browne Symphony Orchestra, conducted by Dr. Browne.

Three different concertos for organ and orchestra on as many evenings were special features, played by Wilhelm Middelschulte, with Dr. Browne conducting. Guilman's Concerto was the piece de resistance the first evening. Borowski's Allegro de Concert was given the second night and the third performance brought out Rheinberger's F major Concerto. Von Broekhoven's "Creole Suite" was given each night by the orchestra and the movements were distributed in three places on the program. Mlle. Jenny Dufau and Carl Cochems were the vocal soloists. The other organ selections were as follows:

Monday evening—Theme, Variations and Finale, Thiele—Wilhelm Middelschulte.

Tuesday evening—Grand Chorus in E flat, Guilman; "From the Southland," Gaul; Variations on an American Air, Flagler—Miss Florence Hodge.

Wednesday evening—Overture in C, Mendelssohn; Swan Song, Farjeon; Capriccio, Faulkes; Adagio, W. F. Bach; Finale, Vierne—Palmer Christian.

Among papers to be read at the thirty-eighth meeting of the Music Teachers' National Association in New York Dec. 27 to 29 are one by Dr. Peter C. Lutkin of Evanston, Ill., on "Some Phases of Church Music" and one by Frank Wright of Brooklyn on "The Value of Examinations." A number of prominent organists will be on the program.

OPENING AT ATLANTIC CITY.

Möller Four-Manual Organ in St. Nicholas' Catholic Church.

The four-manual organ built by M. P. Möller for St. Nicholas' Catholic church at Atlantic City, N. J., was opened Oct. 22 before a congregation of more than 2,000 people. For the mass the new composition by Johann M. Blose, Mus. D., was used. Although it had been rendered only once before this occasion, this composition has attracted interest generally, and the manuscript is to be published as soon as Dr. Blose has adapted it to liturgical requirements.

The new organ, which has been erected at a cost of \$12,500, responded to the occasion most satisfactorily. Its specifications, which were made by Dr. Blose for St. Nicholas' church, were found to be in perfect accord with the acoustic properties of the edifice.

The instrument is one of the largest in the state. Its action is Möller's patent electric throughout. The power is supplied by an eight horsepower electric motor. It has four manuals. The great organ has twelve stops, the swell organ thirteen stops, the choir organ nine stops, and the solo organ eight stops. The pedal organ has twelve stops.

HARVEY B. GAUL WINS PRIZE

Pittsburgh Man Honored by the Madrigal Club of Chicago.

Harvey B. Gaul, organist of Calvary church, Pittsburgh, has just been awarded the \$100 prize offered by the Madrigal Club of Chicago, D. A. Clippinger, director. The award was for the best setting of an old Greek poem, entitled "A Spring Ditty." This composition will be sung by the Madrigal Club at its spring concert.

TWO CONTRACTS IN CHICAGO

Calvin Brown Receives Orders for Three-Manual Austin Organs.

Within the last month Calvin Brown has closed two contracts in Chicago with the Ninth and Eleventh Christian Scientist churches, which are building fine edifices. The Ninth is at Sixty-second street and Woodlawn avenue and the Eleventh at Mozart street and Logan boulevard. Both will be three-manual and echo instruments costing \$10,000 and \$12,000, respectively.

HEAR SCHLIEDER LECTURE

Members of Philadelphia Club Told of "Improvisation."

In announcing the lecture-recital by Frederick Schlieder of New York on "Improvisation" before the American Organ Players' Club of Philadelphia Nov. 28, Dr. John McE. Ward wrote: "If there be any one branch of music more useful to an organist than another, it is improvisation. This accomplishment, which may be defined as 'giving free reign to the mind as expressed in musical thought,' presupposes a thorough knowledge of theory, harmony, counterpoint and the several varieties of musical form. One of our native exponents of this interesting and profitable study is Frederick Schlieder, organist of the Collegiate Church of St. Nicholas, New York, and ex-president of the N. Y. M. T. A., who is indeed a past master of the art. Mr. Schlieder has formulated rules for guidance, as far as is practicable, and will deliver a lecture-recital before the A. O. P. C. and guests to demonstrate how best to apply these dicta to secure facility of thought and technique, so that the well-versed organist can utilize them to his own advantage and profit. Such a recital will prove of distinct educational interest to the audience that will gather to hear Mr. Schlieder."

Barnes & Buhl of Utica, N. Y., have installed a two-manual organ of sixteen stops in All Saints' church at Hudson, N. Y.

HEARD BY 250,000 PEOPLE

Record for Season by McClellan and Aids at Salt Lake City.

"It is estimated that more than 250,000 people from all parts of the world have heard the great organ of the tabernacle during the present season of recitals," says John J. McClellan, for nearly seventeen years the Mormon Tabernacle, organist, in a Salt Lake City interview.

Interest in the recitals has never before been so pronounced as during the season just coming to a close and the magnificent instrument, completed last May by the Austin Organ Company, after being in the making for over a year and a half, has given the keenest pleasure and satisfaction to many thousands of music lovers.

Professor McClellan and his two assistants, Edward P. Kimball and Tracy Y. Cannon, have presented programs of exceptional merit during the year and Organist McClellan's request programs every Saturday have been highly successful.

When Mr. McClellan began the tabernacle organ recitals nearly sixteen years ago he little thought they would become an institution known the world over where people travel. For eight years he gave the recitals unaided, later inviting Mr. Kimball to become his assistant, and shortly after this Mr. McClellan chose Mr. Cannon to be second assistant.

ORGAN SEASON AT CORNELL

Forty-four Recitals of James T. Quarles Reviewed in Book.

James T. Quarles' programs as university organist at Cornell last season have just been published in book form. Forty-four recitals have been given by the university organist—twenty-five in Sage chapel and nineteen in Bailey Hall. They have been given on Friday afternoons during the regular university year and on Sunday and Tuesday evenings during the summer session. The attendance has been gratifyingly large and the interest constant and stimulating.

Cornell is fortunate in possessing two such magnificent organs as are to be found in Sage Chapel and in Bailey Hall. That in Sage Chapel was built by the Ernest M. Skinner Company of Boston in 1909 and contains forty-six stops and four manuals. The organ in Bailey Hall was built by the J. W. Steere & Son Organ Company of Springfield, Mass., in 1914, and contains seventy-nine stops and four manuals. Both are instruments of great power and artistic merit.

A brief summary of the programs reveals the following data:

Total number of compositions performed, 260.

Works by Johann Sebastian Bach, 17.

Sonatas, symphonies, suites and overtures, 34.

Miscellaneous organ works, 68.

Transcriptions, 106.

Ensemble, 35.

Composers appearing most frequently are as follows: Wagner, 23; Mendelssohn, 15; Schubert, 11; Tchaikowsky, 10; Guilman, 9; Handel, 9; Grieg, 6; Haydn, 5; Saint-Saens, 5; Mozart, 4.

McKay Accepts New Position.

Louis P. McKay, for the last five years organist of the First Church of Christ, Scientist, of Grand Rapids, Mich., has accepted a similar position in the First Christian Scientist Church of Kalamazoo, Mich. The organ, a three-manual Möller, was recently dedicated by Edwin H. Lemare. Mr. McKay is also pursuing an academic course at the Western State Normal School.

An unusual event in the Congregational church of Deansboro, N. Y., was a reception Oct. 31 in honor of Miss Mary Hanchette, the occasion being the fiftieth anniversary of her service as an organist. Curtis Miller presented a silver loving cup to Miss Hanchette.

HONORS BUFFALO MAN
FOR AID TO THE ORGAN

DEVOTION TO GREAT TASK

A. G. O. Makes Simon Fleischmann, Since Pan-American Exposition in Charge of Municipal Concerts, a Colleague.

Simon Fleischmann of Buffalo has just been honored with election as a colleague of the American Guild of Organists because of his distinguished services in the promotion of organ music in his home city. This fact, noted briefly in the guild column of this issue of The Diapason, will interest every organist in the United States.

Mr. Fleischmann is a prominent attorney of Buffalo and one of those rare men of professional and business prominence who devote their leisure



SIMON FLEISCHMANN.

time to the organ. He was for many years organist in several of the leading churches of Buffalo, but had to give up all active musical work over fifteen years ago to attend to his law practice. He retained his interest in music, however, and especially his love for the organ, and occasionally plays in the presence of friends.

In 1901 Mr. Fleischmann took charge of arranging the daily organ recitals in the Temple of Music at the Pan-American exposition in Buffalo, and more distinguished organists were brought together at this musical enterprise than perhaps either before or since that time in the history of organ music. The recitals were given daily without break and were free to the public.

At the close of the exposition James N. Adams, a public-spirited citizen of Buffalo, recently deceased, and a former mayor of the city, purchased the large four-manual Emmons Howard organ in the Temple of Music and presented it to the city of Buffalo, which installed it in the large public auditorium known as Elmwood Music Hall. Here Mr. Fleischmann each winter for the last fifteen years has had charge of the arrangement of free recitals given on Sunday afternoon during the winter months, for which the city appropriates about \$2,500 annually out of the public tax budget. The best organists in this country and sometimes from Europe are engaged for these recitals, which are usually diversified with vocal or violin solos, and which have proved highly popular.

Mr. Fleischmann did his work during the Pan-American exposition and is continuing it for the city without compensation, but solely to contribute something to the cause of music in general and organ music in particular.

ORGAN CONCERTS PAY IN CITY OF PORTLAND BALANCE IN THE TREASURY

After Meeting Expenses of Macfarlane's Recitals, Including Services of Noted Artists, Commission Has Money.

In its financial report for the year ended Oct. 1, the music commission of Portland, Maine, makes note of the fact that many of the best and highest paid artists in the country have been engaged for the next season's course of organ concerts, played by Will C. Macfarlane, and the course undoubtedly will be one of the greatest ever given in any city. The financial statement indicates the success that has greeted the efforts of the members of the commission during the year and shows that after disposing of the expenses of the concerts, a balance of \$714.33 remained in the treasury.

Nearly \$18,000 was turned in from the organ concerts during the year, and nearly 2,000 course tickets were sold at the opening of the series. Over \$7,000 was expended by the music commission in engaging artists for the concerts and during the season many free afternoon concerts were given, these being attended by thousands of summer visitors to the city. In the list of artists that appeared during the year covered by the report, many of note are mentioned.

The statement contains the following:

"Holding firmly to our original purpose to give to the people of Portland the best of music at the smallest possible cost, and of fostering and encouraging local talent, we have completed our fourth year of municipal music with all bills paid and a small balance on hand. This has been accomplished without calling upon our citizens for a single penny in the way of taxation.

"Twenty-seven free Sunday afternoon services have been held and have been attended by large and appreciative audiences. We have received the hearty support of the clergy of the city and have been favored by speakers from out of the city.

"The educational recitals for the pupils of our schools have been continued with growing interest and profit.

"The summer afternoon concerts were given, as in previous years, from July 10 to Sept. 8, and were largely attended by people from every part of the world. In addition to these concerts Mr. Macfarlane has played on numerous special occasions, such as before the Laymen's Convention, the State Grange, the Rotary Club, the Water Works Convention and the Emma Eames concert.

"The reputation already made by the Men's Singing Club under Mr. Macfarlane's leadership has extended far beyond the limits of our state, and inquiries are being made as to engagements for appearance in other cities."

Opening at Port Arthur, Texas.

George E. Turner of Beaumont, Texas, opened an organ built by the Wicks Company and installed by M. H. Reisinger in the First Methodist church of Port Arthur, Texas, Nov. 10. It is a two-manual with electric action. Mr. Turner played examples of various schools of organ composition to show the possibilities of the instrument. His program included: Toccata and Fugue in D minor, Bach; "La Chasse," Fumagalli; Theme in E with variations (excerpts), Faulkes; Andantino in D flat, Lemare; "Minuet" and "Priore" ("Suite Gothique"), Boellmann; "In Springtime," Ralph Kinder; Concert Caprice, George E. Turner; Improvisation showing different effects possible on the organ; Improvisation on familiar melodies; Overture to "William Tell," Rossini-Buck.

M. P. Möller has completed a two-manual organ in the Baptist church of Piqua, Ohio.

Trip of Charles H. Demorest.

Charles H. Demorest, the Los Angeles organist, recently returned home from a trip across the continent. When in his old home city, Chicago, he played a service in the Kenwood Evangelical church Sept. 6 for Palmer Christian. Mr. Demorest gave a recital in Plymouth Congregational church, Lincoln, Neb., Sept. 25 and an informal recital in Seattle before the organists of the Washington chapter. While in New York City, he tried T. Tertius Noble's fine organ in St. Thomas' church and both the organs in old Trinity. He also inspected several new theater organs, including that in the Covent Garden theater in Chicago and the Strand in New York City, and attended the Kimball opening at the Regent theater, Detroit.

Skinner Organ Is Opened.

One of the largest audiences ever gathered in the First Presbyterian church of Auburn, N. Y., listened to the opening recital on the new Skinner organ by Edwin Arthur Kraft of Cleveland, Oct. 24. The organist played from light selections to the magnificent "Ride of the Valkyries," by Wagner, holding the attention of his audience of more than 1,500 persons. A reception was tendered Harry S. Mason, the new organist of the church, at the close of the program and he was met by many of the musicians of the city.

Charles L. Gulick to Play.

Theodore von Hemert, the Dutch baritone, and Charles Leech Gulick, the American organist, will give a joint recital in Aeolian Hall, New York, Dec. 21. Mr. Gulick's organ numbers will be: Prelude and Fugue in A minor, Bach; Allegro (Sixth Symphony), Widor; "Hosannah" ("Chorus Magnus"), Dubois; Spring Song, Hollins; Romance, Lemare; "The Answer," Wolstenholme; Concert Overture, Faulkes.

W. B. Stottlemeyer, organist of the Methodist Episcopal church of Waynesboro, Pa., has been appointed choir leader to succeed B. F. Byers, who has moved to Washington, D. C. The position made vacant by the removal of Mrs. Maisie Smith Fowler, first assistant organist, to Hurlock, Md., has been filled by the appointment of Elizabeth Buhrman.

The Minneapolis Symphony Orchestra of eighty-five musicians, Emil Oberhoffer, conductor, has been engaged for the North Shore Musical Festival at Evanston the last week of May, 1917. The 1917 festival will consist of five concerts, fifteen soloists of national reputation will be engaged and the usual chorus of 600 singers will participate. Dr. Peter C. Lutkin has been engaged as musical director, Emil Oberhoffer as orchestral conductor and Carl D. Kinsey as business manager.

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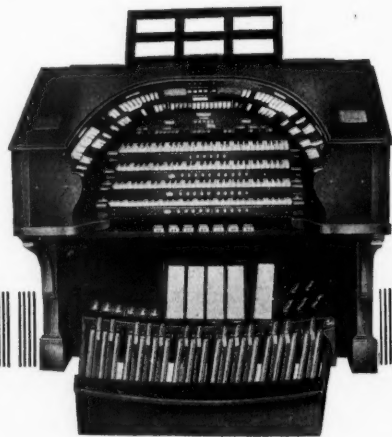
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Sonata, No. 1, C-minor,
Th. Salome.
Sonata in F-sharp-minor,
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Nov. 29—Harvest festival program: Festal March in C, Calkin; Harvest Cantata, Garrett; Bass Recitative, "And Thou Shalt Observe the Feast," Chorus, "Come, Let Us Keep the Feast," Chorus, "No Sacrifice of Blood We Offer Thee," Soprano Recitative and Chorus, "Young Men and Maidens," Chorus, "O All Ye Green Things," Bass Recitative and Chorus, "While the Earth Remains," Organ Postlude, "Thanksgiving," Demarest.

Dec. 6—Organ recital of wedding music: Introduction to Act 3 and Bridal Chorus from "Lohengrin," Wagner; Bridal Song, Goldmark; Prize Song from "Die Meistersinger," Wagner (Mr. Royer); Elsa's Bridal Procession from "Lohengrin," Wagner; Swedish Wedding March, Södermann; Romance, Svendsen (Mr. Royer); Wedding March, Mendelssohn.

Dec. 13—Organ recital of church music: Festival Prelude on "Ein Feste Burg," Faulkes; "Jerusalem the Golden," Spark; "Eventide," Fryssinger; Prelude on "Amsterdam," Demarest; "The Holy Night," Buck; Festival Hymn, Bartlett.

Dec. 20—Christmas carol service: Organ Prelude, Pastoral Symphony, Handel; Ancient Carols—"Lo, How a Rose E'er Blooming," Praetorius, 1609; "Silent Night, Peaceful Night," German Folk-Song; "The First Noel," Traditional; Modern Carols—"The Shepherds Left Their Sheep," Hollins; "I Heard the Bells on Christmas Day," Chambers; "There Dwelt in Old Judea," Schlieder; Hallelujah Chorus from "The Messiah," Handel.

Invents the Tonameter.

J. C. Deagan, the maker of chimes, has manufactured a new instrument called the tonameter, which was made at the suggestion of Adolf Tandler, director of the Los Angeles Symphony Orchestra. The instrument consists of six bars of metal, incased in a wooden box, and it will be used to establish the pitch of the instruments in the orchestra. Through its use it is said that the divergence of pitch, common in even the best of orchestras, will be absolutely avoided.

BIG ADDITIONS AT TOLEDO

Organ in Trinity To Have New Console and Many New Stops.

Herbert Foster Sprague gave his forty-second recital in Trinity Church at Toledo, Ohio, Nov. 15. Incidentally it was the last on the organ as it stands, for the large instrument, built by Ernest M. Skinner in 1909, is to have a new console, larger and more modern than the present one, and sixteen new sets of pipes. Eleven couplers and thirty-four push buttons, and nine blank draw-stop knobs with stop action will prepare the new console for any further additions.

The organ as it stands has fifty-three speaking stops. The new console will have eighty-three stops, nine blank knobs, twenty-five couplers and fifty-four combination pistons. A 4-foot violin, a vox humana of light scale, and a 16-foot dulciana are to be added to the swell organ. A kleiner erzähler of 122 pipes and a 16-foot gamba are to be placed in the choir organ. The great organ is to have a gamba, 8 feet, the dulciana, 8 feet, and the rohr flöte, 8 feet. The solo organ is to have French horn, 8 feet, hohlpfeife, 4 feet on heavy wind, and tuba mirabilis, the most powerful stop on the organ. This will be the only stop on fifteen-inch wind in the city, excepting the 32-foot bombarde which is to go in the pedal organ. The pedal is to have also a 32-foot contra bourdon on large scale, which will be the only one in the city. A still gedeckt, 8 feet, a dulciana, and a 16-foot gamba are, also to go in the pedal. A lower octave of the harp, making sixty-one notes, and three upper bells are to be added to the echo organ, making twenty-seven tubes. The improvements are costing nearly \$8,000.

The new console will be fitted with the very latest mechanical devices and will have buttons which when touched by the foot will draw all of the sub and super octaves on every keyboard, or cancel them. There will be also buttons for drawing or canceling all manuals to the pedals without having to reach up to the line of couplers. The scheme of improvements was prepared by Mr. Sprague.

For his recital program Mr. Sprague selected the following: Toccata and Fugue in D minor, Bach; Barcarolle, Sterndale-Bennett; "Morceau de Concert," Guilmant; Funeral March, Chopin; "Liebestraum," Liszt; Benediction, Lewis, and Grand Offertory in F major, Lefebure-Wely.

On Oct. 10 Mr. Sprague played his forty-first recital, as follows: Concerto, Camidge; Prayer in F major, Guilmant; "Liebestod" ("Tristan and Isolde"), Wagner; Persian Suite, Stoughton; Finale from First Symphony, Vienne.

Cantata by S. Lewis Elmer.

S. Lewis Elmer gave C. Lee Williams cantata, "A Harvest Song," at the Memorial Presbyterian church of Brooklyn at the morning service Nov. 19. Twelve voices took part, with organ, violin and violoncello accompaniment.

WARDEN GALE GIVES SERIES.

Plays at the Washington Irving High School in New York.

The November Sunday afternoon recitals under the auspices of the department of education of New York City at the Washington Irving high school, Manhattan, were given by Walter C. Gale, warden of the American Guild of Organists. His offerings were:

Nov. 5.—Marriage Suite, Dubois; "Ave Maria," Schubert; Sonata in A minor (First Movement), Rheinberger; Intermezzo in D flat, Hollins; Gavotte in G, Durande; Nocturne, Mendelssohn; Fifth Organ Symphony (Allegretto, Toccata), Widor.

Nov. 12.—Prelude and Fugue in C major, Bach; "The Swan," Saint-Saens; Chaconne in A minor, Durande; Sonata in G minor (First Movement), Piutti; Prayer and Cradle Song, Guilmant; "Marche Religieuse," Guilmant; "Ase's Death," Grieg; "Liebestod," Wagner.

Nov. 19.—Prelude and Fugue in A major, Bach; Reverie in G and Pastorale in A, Guilmant; Sonata in B flat, Mendelssohn; Spring Song, Hollins; Funeral March, Chopin; "To a Wild Rose," MacDowell; "In Paradisum" and "Fiat Lux," Dubois.

Nov. 26.—Toccata and Fugue in D minor, Bach; Nocturne in A flat, Ferrata; Pastorale in F, Kullak; Sonata in A minor (First Movement), Borowski; Intermezzo, West; Capriccio, Lemaigre; Prelude to "Lohengrin," Wagner; Overture to "Oberon," Weber.

Festival at Portland, Maine.

Alfred Brinkler conducted a fine festival service of the choirs of the Protestant Episcopal churches of Portland, Maine, on the Octave of the Feast of All Saints, Nov. 8, in St. Stephen's church. Among the choral numbers were Woodward's "The Sun Shall Be No More Thy Light by Day," Noble's "But Now Thus Saith the Lord" and T. L. Carpenter's Te Deum in G minor. Miss Marguerite Owen, harpist, and W. Cooper Boyd, violinist, assisted.

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Some Recital Programs

Edwin Arthur Kraft, Cleveland—At his November recital in Trinity Cathedral, given the evening of Nov. 13, Mr. Kraft played the following compositions: "Fantaisie Symphonique," Rosseter G. Cole; Fountain Revery, Percy J. E. Fletcher; Adagio Lamentoso (Symphony Pathétique), Tchaikowsky; "To the Evening Star," from "Tannhäuser," Wagner; "Liebestod," from "Tristan and Isolde," Wagner; Overture to "Rienzi," Wagner; "The Brook," Dethier; Minuet, Boccherini; "Ride of the Valkyries," Wagner.

Mr. Kraft played before the western New York chapter of the A. G. O. in the Lake Avenue Baptist church of Rochester on Nov. 23. His program on this occasion was: Grand Choeur, R. C. Hailing; Minuet in C minor from "L'Arlésienne," Bizet; Andante Cantabile from Fifth Symphony, Tchaikowsky; Overture to "The Merry Wives of Windsor," Nicolai; "The Magic Harp," Meale; "Chanson Passionnée," James P. Dunn; Overture to "Tannhäuser," Wagner; Fountain Revery, Percy J. E. Fletcher; Caprice ("The Brook"), Dethier; Festival Toccata, Fletcher; Scherzo, Dethier; Overture to "Rienzi," Wagner.

Nov. 24 Mr. Kraft gave this program at Irem Temple, Wilkes-Barre, Pa.: Grand Choeur, R. C. Hailing; Minuet in C minor from "L'Arlésienne," Bizet; Andante Cantabile from Fifth Symphony, Tchaikowsky; Overture, "Merry Wives of Windsor," Nicolai; Magic Harp (Pédal Etude), J. A. Meale; "Tannhäuser" Overture, Wagner; Fountain Revery, Percy J. E. Fletcher; Caprice ("The Brook"), Dethier; Scherzo, Dethier; Festival Toccata, Fletcher.

Mr. Kraft played before the Central New York Chapter, A. G. O., at the First Baptist church of Syracuse, Nov. 20.

James T. Quarles, Ithaca, N. Y.—Recitals given by Professor Quarles at Cornell University since the opening of the year contained the following programs:

Oct. 18, at Sage Chapel—Toccata in F, Bach; "An Elizabethan Idyll," T. Tertius Noble; "Hellas" (new), from "Impressions Diminutives," Georges Jacob; Andante con moto, from Symphony 5, Beethoven; "Evening Star," from "Tannhäuser," Wagner; "Marche Nuptiale," Guilmant.

Oct. 26, at Bailey Hall—Prelude and Fugue on Bach (by request), Liszt; Larghetto from Clarinet Quintet, Mozart; Toccata, from "Oedipé à Thèbes," de Mereaux; Prelude to "Le Déluge," Saint-Saëns; Fantasia-Overture, "Romeo and Juliet," Tchaikowsky.

Nov. 1, at Sage Chapel—Sonata in C minor, Op. 65, No. 2, Mendelssohn; "The Swan," Stebbins; Serenade, Rachmaninoff; Symphony in B minor ("Unfinished"), both movements, Schubert.

Harrison M. Wild, Chicago—On Sunday, Nov. 19, at 4 o'clock in the afternoon, an attractive musical program was given in St. James' Episcopal church, Cass and Huron streets. Mr. Wild, of Grace church, played the following program: Allegro from Fifth Sonata, Guilmant; "St. Ann's" Fugue, Bach; "Lied des Chrysanthèmes" and G minor Nocturne, Bonnet; Concert Piece, Op. 7, Batiste; Canzonetta, Brewer; Finale, Op. 22, Piutti.

Hugo Goodwin, A. G. O., Chicago—On Tuesday, Nov. 21, Mr. Goodwin played the following program at Immanuel Presbyterian church, Milwaukee: Fugue on "Ad Nos ad Salutem," Liszt; "Harmonies of Evening," Karg-Elert; Minuet, Bizet; Fanfare in A, Shelley; Oriental Scene, No. 4, Kroeger; "In the Garden," Goodwin; Passacaglia, D minor, Middel-schulte; "Cossack Cradle Song," Napravnik; St. Anne Fugue, Bach; "Told by the Camp-Fire" (legend), Goodwin; "The Little Shepherd," Debussy; Russian March, Schminke; Sketches of the City, Gordon Balch Nevins; "The Fountain in the Sunlight," Goodwin; Finale of A flat variations, Thiele.

Clarence Dickinson, New York—Mr. Dickinson played the following program at a recital in the First Church of Christ, Longmeadow, Mass., on the occasion of the celebration of the two hundredth anniversary of the organization of the church: Fantasia on "Now Thank We All Our God," Woytsch; "Scene Religieuse," Massenet; Andante, "Solo Di Plauto," Capocci; Concert Overture in C, Hollins; Cathedral Prelude and Fugue, Bach; "Sunset," Lemare; "Finlandia," Sibelius; Andante from "Symphonie Pathétique," Tchaikowsky; "Minuet in A," "Antico," Seeboeck; Lullaby, Dickinson; "Jubilee Overture," Weber.

Gordon Graham, Cincinnati—In a recital after choral evensong at Grace church, Avondale, Nov. 5, Mr. Graham played as follows: Fugue in E flat ("St. Anne"), Bach; Prelude to "Parsifal," Wagner; Adagio from Sextet, Beethoven; organ, harp and violin, "Ave Maria," Bach-Gounod; organ, harp and violin, Largo in G, Handel.

Charles M. Courboin, Syracuse, N. Y.—Nov. 14 the second recital of his series of three was given by Mr. Courboin in the Auditorium at Springfield, Mass., before an audience of nearly 4,000 people. His selections on this occasion were: Toccata and Fugue in D minor, Bach; Aria for G string, Bach; "Dance of the Fairy," Tchaikowsky; Allegro, G minor, Sixth Symphony, Widor; Andante Cantabile, G major, Mendelssohn; Passacaglia, Bach; Cantilena, A flat major, Mail-

ly; "Liebestod," Wagner; March from "Aida," Verdi; Mr. Courboin's third and last recital in Springfield will be given on Dec. 12.

In his Sunday evening recitals the Syracuse organist has played the following numbers:

Oct. 1—"Choeur Dialogue," Gigout; Allegretto, B flat major, Goldmark; Larghetto, E flat major, Schumann.

Oct. 8—Allegro Moderato, Salome; Gavotte, E minor, Silas; Andante con moto, A flat major, Westbrook.

Oct. 15—Allegro con fuoco, Lemmens; Military March, Schubert; Invocation, E major, Mailly.

Nov. 12—Finale, B flat, Cesar Franck; Cantilene, A minor, Salome; Cradle Song, Gounod.

Nov. 19—Grand Choeur, B flat major, Dubois; Intermezzo, Delibes; "Liebestraum," Wagner.

Professor Samuel A. Baldwin, New York—Mr. Baldwin's latest programs at the College of the City of New York include the following:

Nov. 1—Concert Overture in C major, Hollins; "Scene Pastorale," Bossi; Fugue in E flat major, Bach; Romance, "In the Garden," Hugo Goodwin; "Rococo," Sellm Palmgren; Sonata No. 2 in F, René L. Becker; "Liebestraum," Liszt; Theme and Finale in A flat, Thiele.

Nov. 5—Prelude and Fugue in C minor, Bach; Prelude to "Lohengrin," Wagner; Sonata in the Style of Handel, Wolstenholme; "In Memoriam" (an Elegy), Gordon Balch Nevins; "Will o' the Wisp," Gordon Balch Nevins; Finale from "Symphony Pathétique," Tchaikowsky; "By the Sea," Schubert; Grand Choeur Dialogue, Gigout.

Nov. 8—Fantasia in F minor, Mozart; Chorale Prelude, "Jesu, meine Zuversicht," Bach; Concert Fugue in G major, Kreis; Tone Poem, "Yasnaya Polyana," Harvey B. Gaul; Symphony, No. 4, Widor; "Pilgrims' Chorus" and "To the Evening Star," from "Tannhäuser," Wagner; "Dithyramb," Basil Harwood.

Nov. 12—Concert Overture in B minor, James H. Rogers; Concert Adagio in E major, Merkel; Fugue in G minor, Bach; Pastoral, Bossi; "Consolation," d'Ervy; Prelude in C sharp minor, Rachmaninoff; "Kamervol Overture," Rubinstein; Symphony No. 5, Widor.

Nov. 15—Sonata, No. 2, in C major, Borowski; "Moonlight," Karg-Elert; Fantasia and Fugue in G minor, Bach; Romance, Evening Prayer, Shelley; Allegretto Grazioso, Tours; "In the Morning" and "Ase's Death," from "Peer Gynt" Suite No. 1, Grieg; Idylle, Charles Quef; "Walhalla Scherzo," Wagner.

Nov. 19—Allegro Moderato from "Unfinished Symphony," Schubert; Prelude to "La Damselle Elue," Debussy; Toccata (Dorian), Bach; Spring Song, Will C. Macfarlane; "In Summer," Charles Albert Stebbins; Scherzo in G minor, Bossi; "The Swan," Camille Saint-Saëns; Sonata, the Ninety-fourth Psalm, Reubke.

Nov. 22—Prelude in E minor, Bach; Largo, Handel; Second Sonata, Bossi; "The Little Shepherd" and Menuet, Debussy; Toccata, Foote; Andante Cantabile, in B flat, Tchaikowsky; Fugue on Chorale from "The Prophet," Liszt.

Nov. 26—Prelude in E flat, Bach; Andantino from Fourth Symphony, Tchaikowsky; Sonata No. 5, in C minor, Thayer; "Pastorale Sorrentina," Pietro A. Yon; Pavane, Bernard Johnson; Epithalamium (Wedding Hymn), R. Huntington Woodman; Legend, "A Deserted Farm" and Melodie ("To a Water-lily"), Mac Dowell; American Fantasy, Roland Diggle.

Dr. George Whitfield Andrews, Oberlin, Ohio—Mr. Andrews' recital on Saturday evening, Nov. 4, contained the following numbers: Toccata and Fugue in D minor, Bach; "Reve Angelique," Rubinstein-Lemare; Sonata No. 20 (Praeludium; Intermezzo; Pastoral; Finale), Rheinberger; Serenade in A flat, No. 2, Andrews; Improvisation.

Edward Kreiser, Kansas City—Mr. Kreiser's two hundred and twelfth recital, given at the Independence Boulevard Christian church Nov. 12, brought out these selections: "Dithyramb" (new), Clarence Lucas; "Indian Summer Sketch," John Hyatt Brewer; Menuet, Boccherini; Arcadian Idyll, Edwin H. Lemare; "From the Southland" (new), Harvey B. Gaul; Concert Variations on "Old Folks at Home," Dudley Buck; American Fantasy (new), Roland Diggle.

Charles A. Sheldon, Jr., Atlanta, Ga.—At his Sunday concerts in the Auditorium-Armory Mr. Sheldon, the municipal organist, has been playing as follows:

Oct. 15—Grand Choeur, Dubois; "Reverie Triste," Ferrata; "Melody of Love," Engelmann; Toccata, Frysinger; Adagio from "Moonlight Sonata," Beethoven; "War March of the Priests," from "Athalie," Mendelssohn; Romance in C, Floyd St. Clair; "Solitude," Godard; Dithyramb, Clarence Lucas.

Oct. 29—March in D major, Guilmant; "Amor Pacis," Arthur Dorey; "Chant Seraphique," Frysinger; Requiem, George E. Whiting; "The Magic Harp," Meale; "The Last Hope," Gottschalk; Toccata from Sonata, Op. 43, No. 3, René L. Becker.

Nov. 5—Melody in a Folk-Song Style, Cadman; "Marche Russe," Schminke; Berceuse from "Jocelyn," Godard; Scherzo, Dethier; "Golden Wedding," Gabriel-Marie; Canzona, Frysinger; "In Spring-

time," Kinder; "Saki," from Persian Suite, Stoughton.

Nov. 22—Overture to "Martha," Flotow; Pastoral from Symphony for Organ and Orchestra, Guilmant; "Liebestraum," Liszt; "From the Southland," Harvey B. Gaul; Cradle Song, Sheldon; "Exultemus," Kinder.

At the annual meeting of the Southern Medical Association, held in the Atlanta Auditorium, Mr. Sheldon gave the following program Nov. 13: Overture to "Stradella," Flotow; Revery in D flat, St. Clair; "The Rippling Brook," Gillette; Meditation from "Thais," Massenet; "Sunset and Evening Bells," Federlein.

Alexander S. Gibson, Norwalk, Conn.—At the First Congregational church the following pieces have been played since Sept. 1: Alla Marcia in G, Allen; "Andante Semplice" and Spring Song, Ashmall; Toccata and Fugue in D minor, Bach; Andante Religioso, Meditation, "Allegretto Espressivo," Bartlett; Offer-tories in F, E minor and E flat, Elevation in A flat, Batiste; "Am Genfer See," Bendel; "Priere a Notre Dame" (Suite Gothique), Boellmann; Alla Marcia, Goldner; Pastoral and Finale, March in D, Postlude on "Indignant Justitiam," Offertory in E flat, Guilmant; Fantasia Pastorale, Allegro Moderato, Lux; Andante in F, Merkel; Fantasia, from op. 161, Rheinberger; Pastoral from "William Tell," Rossini; Allegro and Finale, Silas; Grand Choeur in D, Thompson; Postlude in G minor, Whitley.

G. Clifford Terry, Basking Ridge, N. J.—Mr. Terry gave the following program under the auspices of the brotherhood of the Presbyterian church Oct. 19: Fanfare, Dubois; "Cantique d'Amour," S. Tudor Strang; "Sunset Meditation," Richard Keys Biggs; "Resurrection Morn," Edward F. Johnston; "At Evening" (requested), Ralph Kinder; "The Sandman," John Carver Alden; "Chant d'Amour" (requested), James R. Gillette; "Autumn Night," J. Frank Frysinger; Triumphant March, Costa.

Mrs. Irene Whittaker Stephenson, Windsor, Ont.—At a recital in St. Andrew's Presbyterian church, of which H. P. C. Stewart is the organist, Mrs. Stephenson on Nov. 23 gave the following selections: Grand Offertoire, Batiste; Persian Suite, Stoughton; "Priere et Berceuse," Guilmant; "Sunset and Evening Bells," Federlein; "The Lost Chord," Sullivan; Nocturnette, d'Ervy; Gavotte from Mignon, Thomas; "Peer Gynt" Suite, Grieg; "Will o' the Wisp," Nevins; "In Moonlight," Kinder; "Evansong," Johnston; "Pomp and Circumstance" (Military March), Elgar.

Joseph Clair Beebe, New Britain, Conn.—The following have been some of Mr. Beebe's Wednesday afternoon recitals in November at the South Congregational church:

Nov. 1—Offertory (D minor), Batiste; Communion (requested), Batiste; Madrigal, Rogers; Suite (F major), Corelli; Aria, Dethier; "Evening," von Wilms; "Finlandia," Sibelius.

Nov. 8—Chaconne, Roubier; Intermezzo, Dethier; Suite (E major), Handel; "Canzone Amatoria," ("Day in Venice"), Nevins; Good Friday Music ("Parsifal"), Wagner; Overture to "Merry Wives of Windsor," Nicolai.

Nov. 15—Concerto (G minor), Camidge; Andante (Clock Fantasia), Mozart; Slegfried Idyl (requested), Wagner; Allegretto (Serenade), Volkmann; "Ave Maria," Arcadelt.

Nov. 22—Symphony (unfinished), Schubert; Allegretto Grazioso, Tours; "Buona Notte" ("Day in Venice"), Nevins; "Kol Nidrei" (Hebrew Melodies), Bruch; Funeral March of a Marionette, Gounod; Meditation, d'Ervy; Toccata, d'Ervy.

Nov. 21 Mr. Beebe played at Wesleyan University, Middletown, Conn., as follows: Festival Toccata, Fletcher; "From the Southland," Gaul; Minuet (clarinet trio), Mozart; Prelude to "Lohengrin," Wagner; Suite (F major), Corelli; "Ave Maria," Arcadelt; Toccata and Fugue (D minor), Bach; Caprice, Sheldon; Allegretto (Serenade), Volkmann; Overture to "Merry Wives of Windsor," Nicolai.

Walter Handel Thorley, Oakland, Cal.—Mr. Thorley gave a recital as follows in Temple Sinai Nov. 9: Toccata and Fugue in D minor, Bach; Theme with Variations from the Septet, Op. 20, Beethoven; "Amour Inconnu," Thorley; "Anitra's Dance," Grieg; Overture to "William Tell," Rossi; Introduction and Bridal Chorus from "Lohengrin," Wagner; Meditation from "Kedusha," Thorley; Scherzo, Mendelssohn; "Le Cygne," Saint-Saëns; Improvisation on Impressions of Hawaii, Thorley; Andante and Allegro, Bach.

Frederick Stanley Smith, Hagerstown, Md.—At the First United Brethren church, Waynesboro, Pa., on Nov. 16 Mr. Smith played the following: First Organ Sonata, Borowski; "In Springtime," Hollins; Cantilena in D, Matthews; "The Tragedy of a Tin Soldier," Nevins; Meditation, Kinder; Scherzo in G minor, Blum; Berceuse, from "Jocelyn," Godard-Peters; Gavotte, Neustadt; Allegretto, Wolstenholme; Home, Sweet Home, Buck; "Entrée du Cortège," Dubois.

On Nov. 21, in St. Peter's Lutheran church, Clear Spring, Md., Mr. Smith played the following: Sonata in E, Becker; "Song of Sorrow," Nevins; Meditation from "Thais," Massenet; "Sunset

and Evening Bells," Federlein; Scherzoso in B minor, Rogers; Lullaby, Macfarlane; Intermezzo, Hollins; Springtime Sketch, Beebe; Overture to "Stradella," Buck-Flotow.

Lewis A. Vantine, Milwaukee—Short recitals given by Mr. Vantine at the First Church of Christ, Scientist, Nov. 24 and 25, were marked by this program: First Prelude on Bach, Liszt; "A Desert Song," E. H. Sheppard; Sonata in A minor, Borowski; "A Memory," Gillette; "The Swan," C. A. Stebbins; "Exultemus," Kinder.

Richard Keys Biggs, Brooklyn—At a recital Dec. 7 in St. Luke's church the program will be: "Sakuntala" Overture, Goldmark; "Clair de Lune," Karg-Elert; "The Garden of Iram," Stoughton; Fantasia in C minor, Bach; Contemplation, Friml; Allegro from Sonata in G minor, Piutti; Meditation, Kinder; Forest Murmurs, from "Siegfried," Wagner; Scherzo, Dethier. Mr. Biggs will continue these recitals throughout the winter, giving one on the first Thursday evening of each month.

Dr. Francis Hemington, Chicago—At his 23rd recital in the Church of the Epiphany, which he gave Nov. 6, Dr. Hemington played as follows: Introduction and Passacaglia, Reger; Sonata Pastorale, Lemmens; "Thanksgiving," Demarest; Largo ("New World" Symphony), Dvorak; Polonaise, Chopin; Funeral March, Chopin; "Will o' the Wisp," Gordon Batch Nevins; Berceuse, Godard; "Piece Heroique," Joseph Bonnet.

Carl R. Youngdahl, A. G. O., Minneapolis—A large, enthusiastic audience greeted Mr. Youngdahl at his second recital at the Judson Memorial Baptist Church of Minneapolis Nov. 3. The program was composed entirely of American compositions, three Minneapolis composers being represented. The recital was so successful that the members of the church requested Mr. Youngdahl to give a twenty-minute recital each Sunday evening. The program was as follows: Festal March, Schminke; "The Trailing Arbutus," Davis; "Will o' the Wisp," Nevins; "A Desert Song," Sheppard; A St. Ann's Fugue (MS.), Lang; Wedding Song (MS.), Avery; Scherzo Variato (MS.), Avery; "The Tragedy of a Tin Soldier," Nevins; Concert Study, Yon.

W. H. Donley F. C. O., Seattle, Wash.—Professor Donley gave a recital Sept. 26 for the Canadian Woman's club at the First Presbyterian church. He favored his audience with this program: Overture in F, Faulkes; "Morning" ("Peer Gynt" Suite), Grieg; Pastoral Suite, German; "Marche Religieuse," Guilmant; "The Nile," Stoughton; "The Courts of Jamshyd," Stoughton; Midsummer Caprice, Johnston; "Annie Laurie" (varied), Buck.

John Knowles Weaver, Tulsa, Okla.—Mr. Weaver gave the eleventh municipal organ recital at convention hall, Nov. 12. The program follows: "Hymnus," MacKenzie; "Nightingale and the Rose," Saint-Saëns; "Old Kentucky Home," Lord; "Il Trovatore" Fantasia, Verdi; "The Storm," arranged by John Knowles Weaver; Triumphant March, Buck.

James Clayton Warhurst, Philadelphia—Selections played by Mr. Warhurst at Gethsemane Baptist church during October included:

Oct. 8—Grand Choeur, Dubois; Elegy, Lemare; "Jubilant Deo," Silver; "Liebestod," Harker; Festival March in B flat, Volkman; Third Sonata in C minor, Guilmant; Berceuse, Iljinsky; Toccata, Dubois.

Oct. 15—Offertory in E minor, Batiste; Pastoral, Foote; March from "Aida," Verdi; Fantasia on Church Chimes, Harris; "Will o' the Wisp," Nevins; Allegro from Second Sonata, Callaerts; "Chanson Triste," Tchaikowsky; Scherzo, Capocci.

Oct. 22—"Hosannah," Dubois; Pastoral, Faulkes; Fugue in G minor, Bach; Scherzo, Lemaigre; Berceuse, Schytte-Warhurst; Allegro Marcato in D, Baumgartner; Melody, Lemaigre; War March of the Priests, Mendelssohn.

Oct. 29—Prelude in G, Mendelssohn; Berceuse, Faulkes; Fugue in G, Mendelssohn; Offertory in B flat, Read; "In Springtime," Hollins; Finale in D, Harris; Andante Cantabile in B flat, Grey; Processional March, Clark.

George Henry Day, F. A. G. O., Youngstown, Ohio—Mr. Day is giving a series of recitals on Sunday evenings at St. John's Episcopal church following the evening service and they are attracting a lot of attention, judging from the crowds that go to hear them. Every Sunday the entire program is selected from a single composer. The November programs follow:

Nov. 5—Alexandre Guilmant (French): Grave-Allegro (Symphony in D minor); Elevation; Caprice in B flat; Grand Choeur in D.

Nov. 12—John Sebastian Bach (German): Toccata in F; Chorale; Gavotte; Fantasia and Fugue in G minor.

Nov. 19—Gaston Dethier (American): "The Brook"; Revery; Pastoral Scene; Scherzo.

Nov. 26—Walter B. Gilbert (English): "In the Woods"; "The River"; "Cecilia"; Minuet in G; Triumphant March.

Arthur B. Jennings, Jr., Sewickley, Pa.—Four recitals were given on Thursday afternoons in November at St. Stephen's

church and Mr. Jennings prepared the following offerings for these events:

Nov. 2—Toccata and Fugue in D minor, Bach; Slavonic Cradle Song, Neruda; "Music of the Spheres," Rubinstein; Gavotte (from "Mignon"), Thomas; Sixth Symphony (Allegro, Adagio, Intermezzo), Widor.

Nov. 9—Sixth Sonata (Chorale with variations), Mendelssohn; "Funeral March of a Marionette," Gounod; "Indian Lament," Dvorak; Canon, Dubois; Sixth Symphony (Cantabile, Vivace), Widor.

Nov. 16—Fugue in E minor, Bach; "From the Christmas Album" ("March of the Tin Soldier," "The Sick Doll," "Dolly's Funeral," "Song of the Lark"), Tchaikovsky; Pastoral Symphony, Handel; "Egyptian Suite," Stoughton.

Nov. 23—Chorale in A minor, Franck; Minuet in G, Beethoven; Andante Cantabile, Tchaikovsky; "Ariel," Bonnet; Overture to "Tannhäuser," Wagner.

Charles E. Clemens, Cleveland—The recital season at the Euclid Avenue Presbyterian church began Oct. 15 and the vesper recitals will continue until the end of April. Among the offerings by Mr. Clemens have been the following:

Oct. 23—Prelude and Fugue on the name of Bach, Bach; Serenade, Kinder; Fanfare in D, Faulkes; Aubade in D flat, Bernard Johnson; "Finlandia," Sibelius.

Oct. 22—Symphony 6 (Cantabile and Finale), Widor; "Im Garten" (Rustic Wedding Symphony), Goldmark; "In Springtime, Kinder; War March" ("Rienzi"), Wagner.

Nov. 5—"Praeludium" and "In Memoriam," Gordon Balch Nevin; Caprice in G minor, Cracker; Andantino, Chauvet; "Liebestod" ("Tristan and Isolde"), Wagner; "Marche Triomphale," Lemmens.

Nov. 12—Fantasia and Fugue in G minor, Bach; Adoration (Sonata No. 3), Becker; Toccata in E flat, Capocci; Pastorale in E, Lemare; March and Chorus ("Tannhäuser"), Wagner.

Nov. 19—Overture in C minor, Faulkes; "Priore a Notre Dame" and Toccata (Suite Gothique), Boellmann; Pastorale Religieuse, A. Walter Kramer; Bourree (Seventh Concerto), Handel.

Rollo Maitland, F. A. G. O., Philadelphia—Mr. Maitland played the first of a series of four popular municipal organ recitals in the Springfield, Mass., Auditorium on Oct. 25, offering the following program: Concert Rondo, Hollins; Pastorale and Finale from the First Sonata, Guilman; "Chanson de Matin," Gillette (dedicated to Mr. Maitland); Toccata, in F, Bach; Reverie, Vieuxtemps; "Will-o'-the-Wisp," Gordon Balch Nevin; Symphonic Fantasia, N. H. Allen (dedicated to Mr. Maitland); Scherzo from the Seventh Symphony, Beethoven; March "Slav," Tchaikovsky.

On Nov. 9 Mr. Maitland played the following at the Memorial Church of St. Paul, Overbrook, the recital being the first of a series of five to be given during the winter: Overture, "A Midsummer Night's Dream," Mendelssohn; Romance, Lemare; Toccata in F, Bach; Nocturne in D, Maitland; Caprice, "The Brook," Dethier; "Finlandia," Sibelius.

On Sunday afternoons during November Mr. Maitland played these numbers at St. Paul's church: Sonata No. 1, Mendelssohn; Aria, Bach; Offertoire in D flat, Salome; Prelude, "Le Deluge," Saint-Saens; "Marche Religieuse," Guilman; Madrigal, Rogers; Toccata from Fifth Symphony, "Widor; "The Seraph's Strain," Wolstenholme; "Benediction Nuptiale," Hollins.

Harold Vincent Milligan, F. A. G. O., New York—Mr. Milligan has been giving a noteworthy series at the Boys' High School of Brooklyn under the auspices of the department of education. His most recent programs were as follows:

Nov. 5—Sonata in A minor, Borowski; Prelude in C sharp minor, Rachmaninoff; "Echo," de la Tombelle; Intermezzo, Callaerts; Magnificat, Clausmann; "Salut d'Amour," Elgar; "Marche Heroique de Jeanne d'Arc," Dubois.

Nov. 12—"Praeludium Festivum," Becker; "In Paradisum," Dubois; "Fiat Lux," Dubois; "In Summer," Stebbins; "Messe de Mariage," Dubois; Offertoire, Scherzoso, Cantilene and Grand Choeur, Rogers.

Nov. 19—Suite for Organ, Rogers; "The Mariners," Randegger; Prelude to "Parsifal," Wagner; "Marche Solennelle," Borowski; "A Deserted Farm" and "To a Wild Rose," Macdowell; Spring Song, Hollins; "Jubilate Deo," Silver.

Nov. 26—Prelude to "Lohengrin," Prize Song from "Die Meistersinger," Chorale from "Die Meistersinger," and Pilgrims' Chorus, from "Tannhäuser," Wagner; "The Little Shepherd" and "Cortege," Debussy; Norwegian Sketches, Torjussen; "Elegy" and "A Song of Victory," Milligan.

George W. Andrews, Oberlin, Ohio—Dr. Andrews gave the following program of organ numbers on Saturday evening, Nov. 25, in Finney Memorial chapel: Sinfonia from Cantata, "Wir Danken Dir," Bach-Guilman; Chorale Prelude, "Allein Gott in der Höh' sei Ehr," Fugue and Chorale in E minor, Mendelssohn; "Am Meer," Schubert; "Du bist die Ruh," Schubert; Symphony No. 6 (Finale), Tchaikovsky; "Song of Destiny" (First Chorus and Finale), Brahms; Intermezzo, Dethier; Duetto, Andrews; Improvisation.

Clarence Eddy, Oakland, Cal.—Mr. Eddy gave his fourth recital at the First Presbyterian church Nov. 2, playing the following selections: Prelude and Fugue on B-A-C-H, Liszt; Canzone, King Hall; Fourth Sonata, René L. Becker; "Autumn," James Lyon; Pastorale, Guilman; "In the Garden" (new), Hugo Goodwin; "March of the Toys" (new), Oscar E. Schminke; "Epithalamium," R. Huntington Woodman.

The fifth recital was given Nov. 16, with this program: Fantasia and Fugue in G minor, Bach; "Idylle" (new), d'Evry; "Fountain Reverie" (new), Percy J. E. Fletcher; "La Brume" (Mist), Harvey B. Gaul; "Finlandia," Sibelius; Var-

iations de Concert, Bonnet; "Evensong," Easthope Martin; "The Trailing Arbutus" (new), Arthur Davis; Intermezzo, "Les Sylphes" (new), Arthur Davis; Allegro con Fuoco, Auguste de Boeck.

Dr. H. J. Stewart, San Diego, Cal.—Some recent recital programs played at the Panama-California International Exposition by Dr. Stewart, the official organist, are:

Oct. 20—"Fantaisie de Concert," Callaerts; "Souvenir," Gillette; Toccata in G, Dubois; Intermezzo in E, Major; Minuet in E flat, Scharwenka-Stewart; "Forest Vespers," Johnston; Serenade, Pierne; Fest-Marsch, Nessler-Stewart.

Oct. 21—Wagner program: Fantaisie, on themes from "Das Rheingold," "To the Evening Star," "Tannhäuser," "Sieg-mund's Love Song," "Die Walküre"; "Wotan's Farewell" and Magic Fire Scene, "Die Walküre"; "Elsa's Braut-gang zum Münster," "Lohengrin"; Song of the Rhine-Maidens, "Götterdämmerung"; War March, "Rienzi."

Oct. 23—Prelude and Fugue in C, Bach; "In the Garden," Goodwin; "Dragon Flies," Gillette; Rhapsodie No. 3, Sa nt-Saens; Serenade, Schubert; Gavotte and Musette in D minor, Bach; Extremopization, introducing cathedral chimes; "March of the Toys," Schminke.

Walter Wismar, St. Louis—Mr. Wismar played the seventh public recital Sunday afternoon, Nov. 12, at Holy Cross Lutheran church. He was assisted by Walter Kern, violinist. The program: "Reformation," Fantasy on Luther's Chorale, "A Mighty Fortress Is Our God," Rudinck; "Autumn," Johnston; "Nachtstück," Schumann; (violin); Sixth Sonata, Mendelssohn; Toccata in G, Dubois; Berceuse, Iljinsky, and Rondino, Kreisler; "Dank-gebet," Kremsler-Wolfrum.

Lily Wadhams Moline, Chicago—Mrs. Moline played the following program before the lecture at the First Church of Christ, Scientist, in Oak Park, Nov. 21: "Fantaisie Symphonique," Cole; Serenade, L. W. Moline; Meditation, Sturges; Improvisation on Hymn tune, L. W. Moline.

William C. Young, Philadelphia—The following organ music was played in the Central North Broad Street Presbyterian Church during November at the twenty-minute recitals: Concert Prelude and Fugue, Faulkes; Andante from Violin Concerto, Mendelssohn; Second Sonata, Merkel; "Aida," March, Verdi; "Cantique d'Amour," Strang; Fantaisie, "O Sanctissima," Lux; Processional March, Queen of Sheba, Gounod; Meditation, Ralph Kinder; "At Twilight," Frysinger; "Aarte," Mildenberg-Barnes; "The Lost Chord," Sullivan; "Church Chimes," Harris; "Mountain Idyl," Schminke; March in B flat, Dudley Buck.

Henry S. Fry, Philadelphia—At the second recital for the American Organ Players' club in St. Clement's church on Nov. 14 Mr. Fry played: "Clair de Lune," Karg-Elert; Nocturne (arranged for organ by James R. Gillette), Rimsky-Korsakow; "Allegro Giubilante" and "Scherzo Pastorale, Federlein"; "The Magic Harp," Meale; "The Swan," Charles Albert Stebbins; "Reve Angelique," "Kamennoi Ostrow," Rubinstein; Andante and Allegretto, Cesar Franck; A Desert Song (from Grande Piece Symphonique), Ernest H. Sheppard; Coronation March, Tchaikovsky.

T. Scott Buhrman, New York City—Sunday afternoon recitals at the Scotch Presbyterian church are given with the assistance of the soloists of the church, who sing two of the larger oratorio solos at each recital, as follows:

Nov. 26—Sonata on the Ninety-fourth Psalm, Reubke; Scherzo in E flat, Dethier; "Reve Angelique," Buhrman; Allegretto in G minor, Macfarlane; Fugue-Scherzo, Widor.

Dec. 3—Chromatic Fantasia, Thiele; Supplication, Frysinger; Caprice in B flat, Macfarlane; "Song of the Seraphim," Becker; Fugue in G, Bach; "The Rippling Brook," Gillette; Prayer, Truette; Romance and Finale, from Op. 29 Suite, H. Brooks Day.

Dec. 10—Sonata, Op. 14, Buhrman; Scherzo Symphonique, Frysinger; "Told at Twilight," Hueter; Serenade, Gounod; "Evensong," Johnston; Toccata, Federlein.

Dec. 17—"Sunset and Evening Bells," Federlein; "The Brook," Dethier; Largo from "New World" Symphony, Dvorak; "Jour de Printemps," Kinder; "Elfen-tanz," Johnson; "Liebestraum," Liszt.

Dec. 31—Devoted to the organ works of Rene L. Becker: Sonata, Opus 40; "Chanson du Soir"; "Chanson Matinale"; "Marche Nuptiale."

Charles Heinroth, Pittsburgh—At his recital in Carnegie Hall Nov. 4, Mr. Heinroth played: Prelude and Fugue in A minor, Bach; "Soeur Monique," Francois Couperin; Symphony in B minor (unfinished), Schubert; "Dithyramb," Basil Harwood; "Praeludium," Armas Jarnefelt; "Huldigungs-Marsch," Wagner.

Edward Rechlin, New York—Mr. Rechlin has been on another western tour. Nov. 16 he appeared at St. John's Lutheran church in Quincy, Ill., and played this program: Presto, Bach; Allegro Cantabile, Widor; "Abendfrieden," Reuter; Improvisation; Concert Prelude, D minor, A. Walter Kramer; Gavotte and Musette, Faulkes; Berceuse, Edward Rechlin; March from the Ariane Symphony, Guilman.

Miss Ruth Kinney, San Jose, Cal.—In a 5 o'clock recital opening a series under A. G. O. auspices at the First Methodist church, Nov. 16, Miss Kinney played: Prelude in C sharp minor, Rachmaninoff; Spring Song, "From the South," Lemare; "Pilgrims' Chorus," Wagner; "The Answer," Wolstenholme; Cradle Song, Guilman.

Caspar P. Koch, Pittsburgh—At the usual Sunday recital in the North S'de Carnegie Hall, Nov. 19, Mr. Koch played: Concert Overture in C minor, Hollins;

Larghetto from Second Symphony, Beethoven; Capriccio (Transcribed by Karg-Elert), Bach; Persian Suite, Stoughton; Coronation March, Svendsen.

Thomas Moss, Port Deposit, Md.—The following program was given by Mr. Moss in Memorial Hall at the Tome School on Sunday, Nov. 5: Sonata in A major, Mendelssohn; Andante con moto, Eolby; "Piece Heroique," Franck; "Question" and "Answer," Wolstenholme; Scherzo, Dethier; "Sphinx," Scott; Festival Postlude, Schminke.

Robert L. Schofield, Seattle, Wash.—At the First Methodist church this program was presented Sunday afternoon, Oct. 15: Sonata in A minor, Op. 98, Rheinberger; Ave Maria, Sixteenth Century (transcribed for the organ by Franz Liszt); Arcadelt; Largo from the "New World Symphony," Dvorak; Canzonetta, Arthur Foote; Romanza, Horatio W. Parker; "Benediction Nuptiale," Saint-Saens; Grande Offertoire de Ste. Cecile, Op. 8, Batiste.

Arville Belstad, Seattle, Wash.—In a recital at the First Swedish Baptist church Nov. 22 Mr. Belstad played: Concert Overture in C minor, Hollins; Berceuse in D flat, Faulkes; Concert Caprice, Kreisler; Third Sonata in E major, Op. 43, Becker; Variations on a Scotch Air, Buck; "The Rosary" (arranged by R. Goss-Custard), Nevin; "Marche Heroique," Saint-Saens.

Victor Vaughn Lytle, Erie, Pa.—On Nov. 12 Mr. Lytle played: Preludio Adagio (Sonata 3), Guilman; Adagio (Symphony 6), Widor; "Mountain Idyl," Schminke; "Marche Russe," Schminke; "Harmonics du Soir," Karg-Elert; "Benediction Nuptiale," from "Messe de Mariage," Dubois; Nocturne from "Midsummer Night's Dream," Mendelssohn; Overture to "William Tell," Rossini.

Bertram T. Wheatley, Austin, Texas—Mr. Wheatley gave this program Nov. 8 at St. David's church: Grand Chorus in D major, William R. Spence; Lullaby, Will C. Macfarlane; Grand Offertoire in D ("St. Cecelia"), Batiste; Adagio Cantabile, Beethoven; Grand Chorus in D major, Guilman; "Marche Funebre et Chant Seraphique," Guilman; "Cantilene Nuptiale," Dubois; Grand March, "Queen of Sheba," Gounod.

At the fall reunion of the Scottish Rite cathedral, Nov. 20 to 23, Mr. Wheatley gave these organ selections: "Song of the Seraphs," Guilman; "Death of Ase," Grieg; "Hark! From the Tomb," J. Lawrence Erb; "March Triomphale," Callaerts; Lullaby, Will C. Macfarlane; "Evening Star," Wagner; "Cantique d'Amour," S. Tudor Strang; "Evensong," Edward F. Johnston; "Proclamation" (Fanfare March), Roland Diggle; "Funeral March of a Marionette," Gounod; Grand Chorus in D major, Guilman; Petite March, Dubois; "Marche Joyeuse," Batmann; Spanish Dance No. 2, Moszkowski; "Miserere" ("Il Trovatore"), Verdi; March ("Les Huguenots"), Meyer-

beer; "Marche aux Flambeaux," Scotson Clark; "Cornelius" March, Mendelssohn; Nuptial March, Barnard; "Verset," Clausmann; "Marche Funebre," Guilman; Prelude in C minor, Mendelssohn.

Alfred C. Kuschwa, Harrisburg, Pa.—In a recital at the Fourth Reformed church Nov. 13 Mr. Kuschwa played: Sonata in A minor, Borowski; Largo, Handel-Whitney; Prelude and Fugue in C minor, Bach; Caprice, Kreisler; Lento Assai ("Dreams") and "Marche Religieuse" (on a theme by Handel), Guilman; Intermezzo, Callaerts; "Eventide," Harker; Toccata in D, Kinder.

Robert A. Sherrard, Johnstown, Pa.—Mr. Sherrard gave his fourth recital at the First Presbyterian church Nov. 23, playing: "Festal Commemoration," John E. West; Christmas Pastoral on "Holy Night," F. Flaxington Harker; Berceuse from "Jocelyn," Godard; Canzona, Guilman; "In Moonlight," Kinder; Second Organ Sonata, Mendelssohn; "Christmas in Sicily," Yon; "Grand Choeur," Dubois.

Edward C. Hall, Butte, Mont.—Mr. Hall gave a program of some of the compositions of Dr. Minor C. Baldwin, Nov. 5, as follows: "Consolation"; "Reverie"; "Meditation"; "At the Cloister Gate," playing for the postlude Wely's Offertoire in F. On Nov. 26 he played the following program at the First Baptist church: Fantasy on the National Anthems of the Allies, Pearce; "Jubilate Deo," Silver; "Onward, Christian Soldiers," Whitney; "The Vesper Prayer" (new), Hall; Triumphant March, Buck.

Frank Frutchey, Detroit—In a recital at St. Andrew's Presbyterian church, Oct. 12, the organist of the First Congregational church played as follows: Symphony No. 5 (first movement), Widor; "Etude Melodieuse," H. N. Bartlett; "Marche Triomphale," Dubois; Concert Polonaise, J. H. Hahn; Military March, Schubert-Tausig; Waltz, Melody in A major, "American Nights" No. 1, "American Nights" No. 4, Frank Frutchey; Sonata No. 1, Guilman.

J. Truman Wolcott, Detroit—Mr. Wolcott gave this recital Oct. 26 at St. Andrew's Presbyterian church: Overture, "Stradella," Flotow; Berceuse, Godard; Pastorale, George MacMaster; Grand Choeur, Grison; Romanza, J. Haydn; "In Moonlight," Kinder; Gavotte, E. H. Lemare; Toccata, Demarest; "Lamentation," Guilman; "La Cinquantaine," Gabriel-Marie; "Auld Lang Syne," H. D. Wilkins; Grand Chorus in March Form, Guilman.

John W. Holland, Detroit—Mr. Holland played as follows at a recital given in St. Andrew's Presbyterian church: Toccata in F, Ward; "Cantique d'Amour," Strang; Approach and Passing of a Band, Holland; Scherzo in D minor, Federlein; "An Elizabethan Idyl," Noble; "After Sunset," Pryor; "Cantilene Orientale,"

[Continued on Page 17.]

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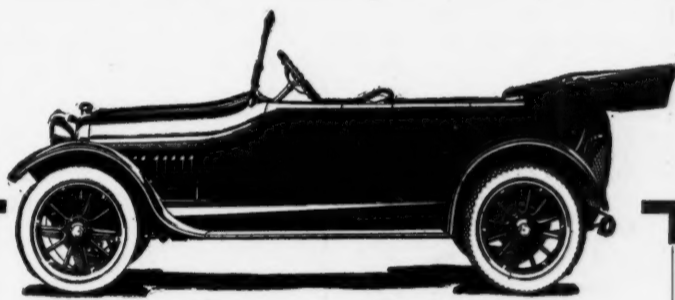
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NOTE—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:

O. S. = Organ Solo copy (three staves).
P = Piano solo copy.
Acc. = Piano Accompaniment part for Orchestra.

Special Scores (Continued).

Right in line with this subject, we have recently played the first release of the Artcraft Company, which is Mary Pickford's own company, through which she will release features in which she stars directly to theaters. It is a weird Oriental drama of India entitled "Less Than the Dust."

We had occasion to examine the score submitted with the picture, and our view exactly coincided with that of several orchestra leaders in this line of work—that the music was uninteresting, not melodious, not characteristic of the many beautiful settings of Oriental scenes, inappropriate to the picture, and exceedingly tiresome to play in that the score was more a descriptive fantasia or an attempt to write in the symphonic form.

A recent article by Dr. Carl, with which we most heartily agree, says that the "organist should play the picture, and not attempt to give an organ recital." Even more should the orchestra, with its wealth of tone color, give a well-balanced program consisting of semi-classical, classical and lighter pieces. In only one place was there a well-known Oriental theme—the first movement of Luigi's "Egyptian Ballet"—and that was indicated in a place in the picture where it did not "fit" nearly as well as if it had been put somewhere in the first reel.

In our previous articles we have dwelt on the fact that in nearly all features the local atmosphere occurs somewhere in the first two reels, and this picture is an instance in fact.

We give a setting this month for this picture and feel that it more properly fits the picture than a score which does not start off the picture right, by not giving Oriental effects, and in a dozen other ways proves ineffective and tiresome. Numbers like "A Stroll Through Cairo," "Araby," "In the Sudan" and "Star of India" are most effective local color, while if the cut suggested is not made in Reels 2 and 3, Luigi's "Egyptian Ballet," using the first three numbers, is most excellent. On Reel 4 Suppe's "Morning, Noon and Night" overture (or any other good overture) with chimes, and Federlein's "Legend" give a contrasting effect. In Reel 5 the action becomes more of a comedy, and at the title "England" changes to modern life. We have chosen Kinder's Berceuse in C for two reasons. First, because the 6-8 movement is a change from the 4-4 measure of the Gavotte and Legend; and, second, because the many changing scenes back and forth from the deathbed to the brighter views enable the organist to soften the piece or brighten it (with harp, etc.) at the title "Rahda's first encounter." Reels 6 and 7 are straight comedy until the close, where, at the final love scenes, Silesu's "Un peu d'Amour" fits most excellently.

MUSICAL SETTING FOR THE ORIENTAL DRAMA: "Less Than the Dust." Artcraft Film. Mary Pickford, star.

Reel 1—(1) "A Stroll through Cairo" (acc.) by Derwin until (2) The British garrison. "With the British Colors" (acc.) by Von Blon (Hawkes) until (3) Rahda and Ramlan. "Araby" (acc.) by Johns to end of reel.

Reel 2—(4) Romance, "Arabian Night" (acc.) by Mildenberg until (5) Mrs. Bradshaw and cat. "Egyptian Ballets" Numbers 1, 2 and 3 (acc.) by Luigini. (Note: Beginning with title at No. 5 the rest of reel 2 and up to Ganesh in reel 3 can be cut out of film without harming the story.)

Reel 3—Play above, using No. 2 on grove scenes until (6) Ganesh! "In the Sudan" (acc.) by Seeboeck until (7) Rahda steals cloth. Hurry No. 5 by Lake to end of reel.

Reel 4—(8) Capt. T. and Rahda. "Star

of India" (acc.) by Bratton until (9) Soldiers march. "Our Regiment" (acc.) by Thiere (Hawkes) until (10) The time is now. Overture, "Morning, Noon and Night" (acc.) by Suppe (chimes as Rahda strikes bell) until (11) A week later. "Legend" (O. S.) by Federlein (interspersing short march, using trumpet and drum) as prisoners are led away.

Reel 5—(12) Prisoners in cells. Continue "Legend" (G major part as Rahda finds papers) until (13) The Babu prepares. Short Gavotte until (14) England. Berceuse in C (O. S.) by Kinder until (15) Rahda's first encounter, etc. Repeat Gavotte or brighten the previous number until (16) Death of old man. Repeat Berceuse pp to end of reel.

Reel 6—(17) Title, "Out of the East." Selection, "Princess Pat" (acc.) by Herbert until (18) That night. "Dance of the Raindrops" (P) by Adams to end of reel.

Reel 7—(19) "Moon Moths" (acc.) by Kussner and (20) "Summer Nights" (P) by Roberts until (21) Rahda weeps by window. Song, "Un peu d'Amour" ("A Little Love") by Silesu to end (3 verses).

MUSICAL SETTING FOR THE SCOTCH-AMERICAN DRAMA: "The Daughter of MacGregor." Famous Players Film. Valentine Grant, star.

Reel 1—(1) Selection of Scotch airs, including "Annie Laurie," "Robin Adair," etc.

Reel 2—(2) "Heather Bloom" (P) by Kingsbury and (3) "Scotch Idyl" (O. S.) by Ralston.

Reel 3—(4) Continue above until Robinson's Royal Show. "Poncinelli" (acc.) by Herbert until (5) "Begone, I say!" Repeat "Heather Bloom" until (6) Scottish fair. "Danse Ecossaise" (P) by Baker (Ditson) to end of reel.

Reel 4—(7) Title, "A hilarious night." Agitato until (8) "When I was unhappy." "Call of the Woods" Waltz (acc.) until (9) "In Scotland." Song "Annie Laurie" to end of reel.

Reel 5—(10) Title, Later. Agitato until (11) Following morn. "Nocturne" (O. S.) by Munro (Weeks) (twice) and (12) "Curfew" (O. S.) by MacKenzie (Augener) until (13) Love Blossoms. Song, "Auld Lang Syne" to end.

MUSICAL SETTING FOR THE WESTERN DRAMA: "The Parson of Panamint." Pallas Film. Dustin Farnum, star.

Reel 1—(1) "Romance" (O. S.) by Gillette (Fischer) until (2) "I was mayor once." March, "Electra" (P) by Kern until (3) "In Frisco" (M. E. Conference). "Evening Chimes" (acc.) by Rollinson.

Reel 2—Continue above until (4) Workmen chase boy. Agitato No. 6 by Lake until (5) Police station. "Berceuse" (O. S.) by Wiegand until (6) Arabella Randall. "Danse des Grisettes" (acc.) by Gruenwald until (7) A week later. "Moonlight Night" waltz (acc.) by Rhys-Herbert (Fischer) until (8) Church entrance. "At Evening" (O. S.) by Kinder to end of reel.

Reel 3—(9) Title, "At meat with sinners." After Vespers (acc.) Moret (chimes once) and (10) "Eventide" (O. S.) by Harker and (11) "Berceuse" (O. S.) by Spinney to end of reel.

Reel 4—(12) After weeks of care. "Victoria Gavotte" (P) by Mattel and (13) Waltz, "All Smiles" (P) by Lieurance until (14) "Next afternoon." "Nocturne" (acc.) by Kryzanowski (agitato at stabling of Bud) to end of reel.

Reel 5—(15) Title, "Phil keeps his promise." Funeral March (P) by Chopin until (16) Close of funeral sermon. "Harp of St. Cecilia" (P) by Wiegand (Fischer) until (17) Man drops lamp. Agitato No. 12 by Lake until (18) Phil jumps from steeple. "Young Werner's Parting Song" (acc.) by Nessler (Rosey collection) to end.

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3. "Chant d'Amour," by Gillette. A good number for general use. We suggest playing the second theme (in F) twice the tempo (meno mosso) given for picture use.

Published by Oliver Ditson Company, Boston, Mass.:

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1. "Arcadian Sketch" (organ solo) by R. S. Stoughton. A reminiscence of the days of old Roman splendor, and an unusual melody suggestive of the courtship of Antony and Cleopatra.

Answers to Correspondents.

F. R. S., Brooklyn, N. Y.—This reader asks for the following information: (a) Some good oriental pieces for organ or piano numbers that can be played as arrangements. (b) Some good chime pieces. (c) A good, stately march for royal en-

trance of king and queen or church procession.

Answer—(a) The list given in setting of "Less than the Dust" contains some excellent oriental numbers. "Cairo," "Araby," "Egyptian Ballet," "Star of India" and "In the Sudan" are all good. They are all piano accompaniment parts from the orchestration. Then there is Lampe's "Vision of Salome" (acc.) published by Remick. Stoughton's "Persian" and "Egyptian" Suites (White-Smith) are arranged on three staves.

(b) Two old favorites with orchestra leaders, and they can also be used on organs effectively, are Kerry Mills' "Scilian Chimes" (acc.) and "After Vespers" by Moret (either P or acc.). Written for organ are Brewer's "Echo Bells" and "Sunset Bells," by Macfarlane.

(c) We suggest "Coronation March" by Meyerbeer, "Coronation March" by Kretschmar, March from "Aida" by Verdi, three military marches by Schubert, "War March of the Priests" by Mendelssohn, "Triumphal March" (Henry VIII) by Sullivan, and "Marche Militaire" by Shelley. The last number is published by Schirmer, and all the others by J. Fischer & Bro.; all are written on three staves.

This reader also asks for the name of a waltz theme which we recognize as "Berceuse, Tendre" ("Love's Melody"), by L. Dandier.

R. G., Philadelphia.—In a previous issue we gave the address of Tali E. Morgan (Times building, New York City), who, we understand, has established an agency for moving picture organists. He desires those with actual experience.

Invited by Kodak Maker.

George Eastman, the kodak manufacturer of Rochester, went to Syracuse with a party of friends Nov. 10 and listened to a private recital on the First Baptist organ by Charles M. Courboin. Mr. Eastman has a fine organ in his home and some time ago invited Mr. Courboin to visit him and try the organ. He tendered Mr. Courboin the position of private organist in his home at Rochester, but the offer was declined for the present.

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(On Old French Noël's)

By

HARVEY B. GAUL

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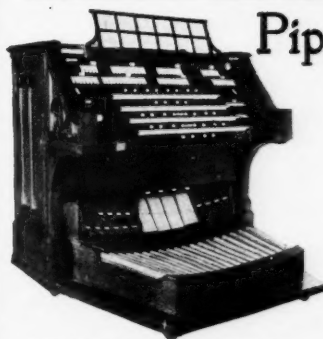
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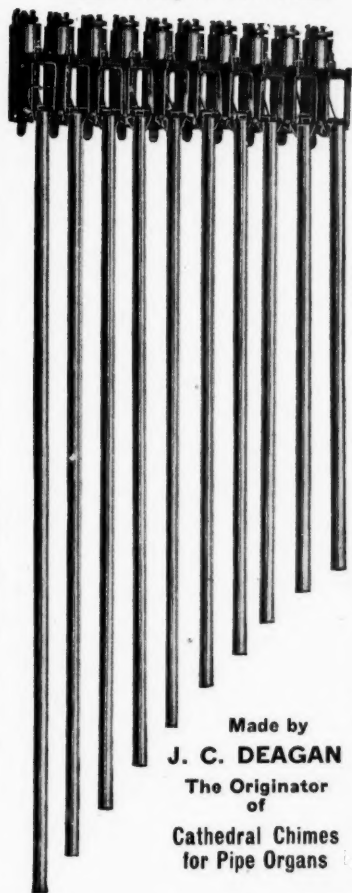
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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, DECEMBER 1, 1916.

PROGRAMS OF AMERICAN WORKS.

One of the encouraging developments shown by a study of the comprehensive department of recital programs published each month in The Diapason is the way the American organist is being recognized. His fellows are gradually finding out that he is doing work of such merit that whole recital programs can be profitably made up of the works of one man.

The latest instance noticed in a casual reading of the proofs for this issue is that in which Arthur Davis, the well-known organist of the Episcopal cathedral at St. Louis, is devoting an entire recital to the works of R. Spalding Stoughton, the remarkable composer, whose name only a few months ago, it seems, began to be known, but now appears on nearly every standard concert program.

Not long ago we recall that Albert Riemenschneider, the prominent Cleveland organist, at his Berea concerts gave an entire program to the works of Rene L. Becker, the Illinois man, whose fame as a writer for the organ is growing daily. Now T. Scott Buhrman of New York plays an entire Becker program. Some time ago Mr. Buhrman played a program of the works of that popular writer beloved by all who have been associated with him in the years he has been active at St. Louis and to hosts of others who know him through his compositions—Edward M. Read.

There is a distinct school of American composers, and as the majority of them are young men whose work is steadily improving, we may hope for more and better things every year.

BLISSFUL TO BE IGNORED.

We used to get rather peevish because the critics of some of the Chicago dailies did not even pretend to notice an organ recital either large or small. But the latest manifestations of this distinguished contempt somehow do not worry our sensitive editorial organism half as much when we realize what greater evils there are than to be snubbed or ignored. With a few noteworthy exceptions whom it is not necessary to mention by name to Diapason readers, these Chicago critics would not know a piccolo from a thirty-two-foot pedal bass and we doubt if their infantile innocence as to things musical would enable them to grasp an explanation that might be made. They do not manifest the slightest understanding of vocal music, the orchestra or the opera, as their writings indicate, and by studious resort to the dictionary and an assumed air of superciliousness toward any performance they endeavor to lead those to whom music is a closed book to consider them clever. Those who are misguided include most conspicuously their employers. Criticisms are written after hearing from one to three numbers of a program and the brilliancy then

paraded before the public includes such examples as the recent comparison of an artist's performance with the performance of an errant automobile.

A correspondent of the Chicago Music News calls attention to the "journalistic achievement" of one of these wonder children in the newspaper field when a complete review of an opera appeared on the street fifteen minutes after the curtain rose on the opera.

Of course this seems very funny, but there is another side to it. We wonder how long the financial world would wait before rising to protest if the financial editors knew nothing of their subject? And how long before the managing editor would be moved to action if the sporting editors could not distinguish a polo match from a football game?

Meanwhile it is really a privilege for the organists to have the critics stay away when the organ is played.

EIGHTH YEAR OF THE DIAPASON.

Every seven years, so it is said, man undergoes a complete physical change. We do not know whether the rule applies to publications, but if it does, The Diapason is virtually born again this month. The present issue marks the beginning of Volume 8. On this occasion we feel it our pleasant duty to thank our readers and advertisers. They have shown a loyalty and support that have been the principal factor in the rapid gain made by The Diapason. Every mail brings us a word of encouragement, and sometimes that word comes from as far away as New Zealand or South Africa. It is with a feeling of gratitude, therefore, that we wish our fast-growing family a very merry Christmas.

CALL FOR REPENTANCE.

How recent development of the organ is viewed in Great Britain may be judged from the following editorial in the latest issue of the Organist and Choirmaster of London:

Just now we are hearing a great deal about the "National Mission of Repentance and Hope." The bishop of London in his famous speech in Victoria Park of Sept. 23 said that the church was on the move to bring about a purer and better state of things than had existed before the war.

Cannot we musicians be also on the move in the direction of repentance for our past follies and extravagances, and hope for a purer and better musical atmosphere than that which has become be-fouled by modern Germanism? Surely there is need for such a musical "mission," even if we go no farther than amending our ways in the direction of correcting ultra-modernism in our English organ building.

Organ building used to be called an "art." It has long since degenerated into commercialism or something even lower still. The Sunday Times of Sept. 24 had the following quotation from the pen of one of our leading musicians—a distinguished university professor whom no one can describe as being "out-of-date" and "behind the times":

The modern organ is sacrificing every artistic consideration in its endeavor to establish a record in mere "Barnumism."

—Dr. Percy Buck.

And modern organ playing is following but too surely in its wake! Cannot we organists get back to a "purer and better state of things?" Repentance and hope are worth trying for—even in things purely musical.

Antwerp Organist in New York.

Firmin Swinnen, organist of the Antwerp Cathedral before the war began, has been engaged to play at the Rialto Theater in New York City. Mr. Swinnen arrived recently from England, where for the last eleven months he had been giving a series of organ recitals in churches and cathedrals for the Belgian relief fund. He obtained \$30,000 for his stricken countrymen.

Order \$5,000 Kimball Organ.

The Lake Street M. E. church of Eau Claire, Wis., which is erecting a new house of worship costing \$90,000, has placed an order with the Milwaukee branch of the W. W. Kimball Company for an organ valued at \$5,000. The organ will be installed early next year, in time for the dedication of the church in January.

The Masonic Temple of Pullman, Chicago, is to have a two-manual Austin organ. The order has just been placed through Calvin Brown, Chicago representative of the Hartford company.

THE ORGAN AS EDUCATOR.

[From the Musical Times.]

For some years past organ recitalists in the provinces have done useful pioneer work in making known orchestral music that their audiences would otherwise have little or no chance of hearing. It is true that this was sometimes done at the expense of real organ music of the best class, and it must also be admitted that the transcriptions of orchestral music have in some quarters been limited to a few works. For instance, having found the overture to "William Tell," "Elizabeth's Prayer," and a half dozen similar well-worn pieces received with acclamation, recitalists have in too many cases been content to repeat them ad nauseam, instead of endeavoring to widen their own and their hearers' repertory—even at the cost of some applause.

With the increasing use of the pianola and the gramophone, and the publication of easy pianoforte arrangements of operatic and other music, the time has come for the organ recitalist to extend his educational activities. This he can do in two directions. First he might begin to teach the public by well-chosen and annotated programs something of the best organ music. Here a little tact is necessary.

The organ is a fatiguing instrument to listen to, and from the nature of the case its finest music must almost invariably be somewhat serious in character. In these days when people demand that their entertainments shall be on the light side, and not lacking in variety, it is simply making the organ and its music unpopular to fire off a string of fugues, chorale preludes and passacaglias. There is no lack of organ music that is good without being forbiddingly severe; there is also a very considerable quantity that is really light and attractive without being commonplace. With programs compounded of a judicious mixture of these and one or two solid works, we believe that organ recitals have as good a chance of popularity as ever they had—even better.

The other direction in which players will be able to do good work is in giving their audiences a chance of hearing (a) unfamiliar orchestral and other instrumental works and (b) concerted works, either some of those written for the organ in combination with strings or concertos for pianoforte or violin, the organ, of course, supplying the orchestra part. The latter point has been suggested to us by the receipt of the prospectus of the Nottingham Albert Hall, 1916-17, recitals and concerts arranged by Bernard Johnson. We draw attention to it for two reasons—first, because such a record of enterprise deserves wider publicity than that of the local press, and second, in order that municipal and other organists might see what can be done, and may consider the possibility of following suit.

Henry S. Fry Kept Busy.

Henry S. Fry has resumed his series of Sunday vesper recitals at St. Clement's church, Philadelphia. Mr. Fry since beginning of last summer has played at the Congregational church of Brookfield Center, Conn., on a new Austin organ, and at the First Reformed church of Walden, N. Y., on a new Austin organ. He delivered an illustrated lecture on "The Use of the Organ in Church" before the convention of the National Association of Organists at Springfield, Mass., as a result of which he was requested to write for the organ department of the Musician. Mr. Fry also played in the Methodist Episcopal church, Ocean City, N. J., on an Estey organ; at the Masonic Temple, Camden, N. J., on a new Estey organ; at the Methodist Episcopal church, Absecon, N. J., on a new Felgmaker organ; at Emanuel M. E. church, Philadelphia, on a new Estey organ; at Trinity Presbyterian church, Berwyn, Pa., on a new Haskell organ, and at the Presbyterian church, Dutch Neck, N. J., on a new Estey organ. He has been engaged to open the Austin organ in the First Presbyterian church of Durham, N. C., Dec. 5 and the new Estey organ in the Norwegian church of Philadelphia Dec. 9.

MONTHLY RECITALS FOR AND BY HIS PUPILS

PLAN OF LEWIS A. VANTINE

Milwaukee Man Works Out Scheme by Which Students Are Heard in Churches for Study, Criticism and Experience.

Lewis A. Vantine, head of the organ department of the Wisconsin College of Music, Wisconsin state president of the N. A. O., teacher of organ at the Milwaukee State Normal School and organist of the First Church of Christ, Scientist, Milwaukee, has worked out a scheme of monthly private recitals, whereby pupils may study and hear the best of organ compositions, as well as play the compositions which they have studied before a kindly, critical audience.

These recitals are given in various churches and give pupils an opportunity to play on different types of organs, as well as to gain poise and control of their instruments, which comes through playing before an audience. It also gives pupils a chance to select a good repertory of pieces for church work. The compositions played at these recitals are analyzed and talked over, both before and after being played. All classes of music are taken up. The Mendelssohn organ works have been studied and are to be finished this month. The private organ recital is to be at All Saints' Cathedral in December.

Some of the public activities of pupils of Mr. Vantine include:

Organ recital given by Miss Winifred Price at Trinity Methodist church, Sunday evening, Nov. 26: Sonata 6, Mendelssohn; Andante, Rossini; "Supplication," Hosmer; "Tragedy of a Tin Soldier," Nevins; Scherzando, Gillette; Nocturne, Ferrata; Scherzo, Bossi.

Recital by Miss Lulu Lundy at Scandinavian Methodist church, Sunday afternoon, Dec. 3: Fantasia, Bubeck; Minuet, Beethoven; Scherzando, Gillette; "At Twilight," Stebbins; Pastorale, Bach; "Chant d'Amour," Gillette; Suite No. 2, Rogers.

Postludial recitals by Charles Forester at All Saints' cathedral during the last month: First Sonata, Guilman; Symphonic Fantasia, Cole; Second Sonata, Borowski; Toccata and Fugue in D minor, Bach.

Recital by Victor Maves at Wesley Methodist church, Monday evening, Dec. 4: Third Sonata, Mendelssohn; "A Shepherd's Tale," Gillette; "Chant d'Amour," Gillette; Concert Piece, No. 2, Parker; Persian Suite, Stoughton; Berceuse and Prayer, Guilman; Concert Overture, Faulkes.

Following is a list of pupils of Mr. Vantine playing at present in Milwaukee churches: Miss Winifred Price, Trinity Methodist; Miss Lulu Lunde, Scandinavian Methodist; Victor Maves, Wesley Methodist; Miss Helen Owen, Grand Avenue Methodist (assistant organist); Mrs. A. Thompson, Baptist Tabernacle; Mrs. H. Riesen, First Baptist; Miss Gertrude Tyrrell, First Baptist (assistant organist); Herbert Bagemehl, German Baptist; Bliss Harris, Underwood Memorial Baptist; Charles Forester, All Saints' Cathedral; Herman Nott, First German Reformed; Miss Elsie Bodendorfer, Second German Reformed; Miss Ruth Roberts, Welsh Presbyterian; Russell Jupp, Hanover Street Congregational; Raymond Hawkins, Wauwatosa Congregational.

Miss Edna Wakeman Dead.

Miss Edna Wakeman, 35 years old, assistant at the Art Institute of Minneapolis, and former secretary of the Thursday Musical, died of pneumonia Nov. 12 at her home, 4947 Girard avenue, south. Miss Wakeman was chairman of the pipe organ division of the Thursday Musical, and well known among musicians of the city. She joined the staff at the Art Institute two years ago and by her energy and keen appreciation of an institution new to Minneapolis soon became a favorite with her associates.

The Marr & Colton Company of Warsaw, N. Y., has built an organ for the Strand theater at Watertown, N. Y.



BY HAROLD V. MILLIGAN.

"Shepherds in the Fields Abiding," by Edward Shippen Barnes; published by Theodore Presser Company, Philadelphia.

"There Shall Come a Star," by Adolf Frey.

"There Shall Come Forth a Star," by A. Mansfield.

"O Where is the King?" by J. Sebastian Matthews.

"So Silently the Stars Look Down," by William R. Spence.

"Six Christmas Carols" (Eighth Series).

Published by Oliver Ditson Company, Boston.

"Messiah's Advent," by Adam Geibel; published by Adam Geibel Music Company, Philadelphia.

In addition to the Christmas music mentioned in the November number of The Diapason, several new compositions suitable to this season have been put forth by the publishers. Edward Shippen Barnes' "Shepherds in the Fields Abiding" is an unusually good sacred song; it has considerable variety, beginning with a quiet pastorale theme in 9-8 time, then passing through a middle section in 4-4 time, reaching a fine climax at the end of the last section, a bright allegro maestoso in 3-4 rhythm. It will be found thoroughly singable and "grateful" to the voice. Mr. Barnes has been more considerate of the voice than in some of his earlier composition; in fact, in this respect it is one of the best things he has done. It is not at all difficult and because of its effectiveness should become widely popular.

The Ditson Company is bringing out several excellent new Christmas anthems. Notable among them is Adolf Frey's "There Shall Come a Star Out of Jacob." In it this capable composer has succeeded again in expressing himself musically without becoming unduly complex or elaborate. There are two solos for tenor or soprano, and the chorus parts are well written. The same may be said of William R. Spence's melodious "So Silently the Stars Look Down," which offers unusual variety to the painstaking choirmaster. The solo in this anthem is for the bass voice.

J. Sebastian Matthews' "O Where is the King?" is one of those carols he writes so well. Probably no other living composer catches so skillfully as he the spirit of the ancient Christmas carol, clothing it in modern harmonic dress without losing any of the naivete and archaic charm of the original type.

From the same publisher there is also an anthem for three-part women's chorus, Orlando A. Mansfield's "There Shall Come Forth a Star," and a new collection of the popular "Christmas Carols," this being Ditson's eighth series. The composers represented are Hosmer, Dressler, Sanders, Berwald and Jewell, and the carols are written both in four-part harmony and for unison singing.

"Messiah's Advent" really requires no further description than to say it is by Adam Geibel. Dr. Geibel's fluent, melodious style is too well known to require extended comment. The present cantata contains ten numbers easily within the power of the average volunteer chorus; there are solos for bass, soprano and tenor, a duet for soprano and alto and a trio for women's voices.

"Ethelbert Nevin Organ Folio," published by Boston Music Company, Boston.

The latest volume of organ music from the press of the Boston Music Company contains nine transcriptions from the works of Ethelbert Nevin. Nevin's position as a composer is so firmly established and his popularity has been so great, it seems strange that more of his compositions have not been transcribed for

the organ. His music is never profound, but it is melodious and graceful and stirs a response in the hearts of a great multitude who remain indifferent to more significant utterance. The transcriptions in the present volume are all well made and some of Nevin's most loved melodies are here.

Mr. Goss-Custard, the English organist who visited this country last year, has made arrangements of the much-adored "Rosary" and the perennial "Narcissus." He has also transcribed two of the songs, "Oh, That We Two Were Maying," and "Rechte Zeit," which for some reason appear in this volume as "Wedding Prelude" and "Wedding Intermezzo" respectively. Purcell James Mansfield has transplanted to the organ "Misericordia" (At Midnight on the Lung' Arno), which makes an excellent organ piece; "A Shepherd's Tale" (one of Nevin's most felicitous piano pieces) and "Ophelia." There is also a "Slumber Song" transcribed by Lemare and "At Twilight," transcribed by Ryder. The pieces have all been transferred to the organ very successfully and the book should prove highly valuable.

"Prelude and Christmas Pastorale," from "The Manger Throne," by Charles Fonteyn Manney; published by Oliver Ditson Company, Boston.

Although published as a Christmas prelude, this is entirely too good as an organ number to be confined to the Christmas season, but should be found very valuable for use as a service prelude at any time of year; in fact there is nothing about the music itself, except the fact that the middle section is a "pastorale," to indicate that it has any connection with Christmas. It is one of the best compositions adapted for use in the church service we have seen for some time, and as such we recommend it highly. The original composition has been skillfully adapted for the organ by Richard Keys Biggs.

MUSIC LIST RECOMMENDED

Organ Players' Club Announces Approved Organ and Choir Works.

New music recommended by the board of directors of the American Organ Players' Club of Philadelphia follows:

Organ.

Evensong, Easthope Martin.
"Allegro Giubilante," Federlein.
Grand Choeur, Hailing.
Toccata in C, Purcell Mansfield.
"Requiem Aeternam," Harwood.
Toccata, Crawford.
"Astarte," Mildenberg-Barnes.
Praeludium, Nevin.
"Autumn Memories," R. Diggie.
American Fantasy, R. Diggie.
Fantasie in C, R. Diggie.
Scherzo, Reiff.
Variations on a Christmas Hymn, Faulkes.

A Christmas Pastorale, Harker.
"Hark, the Herald Angels," Dinelli.

Anthems.

"Let Us Go Forth," Nevin.
"Light at Eventide," Gaul.
"Jubilant" (Ditson), McCollin.
"King of Love," Arnott.
"Wisdom Shall Praise Herself," J. E. West.
"Night Is Far Spent," Foster.
"Guide Us, O Father" (S. A. T.), DeGrandval.
"Jesus Still Lead On" (fem. trio), Berwald.
"Faith, Hope and Love" (trio), Shelley.
"Call to Worship," Rogers.
"Come Unto Me," Reiff.
"These Are They," Reiff.
"He Shall Come Down," E. S. Barnes.
"Sing to the Lord," Harker.

Cantatas.

"The Christmas Rose," Lester.
"Prince of Peace," Pearce.
"Arise, Shine," G. B. Nevin.

Stoughton Program Rendered.

Arthur Davis at his 120th organ recital in Christ Church Cathedral, St. Louis, devoted his entire program to the works of R. Spaulding Stoughton. The numbers were as follows: Egyptian Suite; Nocturne; "Dreams," dedicated to Arthur Davis; An Arcadian Sketch, and Festal March.

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MEDITATION A SAINTE CLOTILDE	Philip James		.75
A broadly planned number of some length, serious and modern in style and with wide variety of effect.			
MELODIE, IN D. Op. 47, No. 9.	Reinhold Gliere	Harvey B. Gaul	.50
The melodie is flowingly regular with an odd figure in the accompaniment. A fine example of modern Russian composition.			
PASTORALE, IN A MINOR. Op. 62, No. 4.	Adolph M. Foerster		.60
A single, quaint theme is here developed with charming variety of registration in quiet style.			
PRELUDE, IN C# MINOR.	Serge Rachmaninoff	H. Clough-Leigher	.50
This famous number makes an especially successful organ piece, with its strong pedal, majestic movement, and massive climax.			
PRELUDE AND CHRISTMAS PASTORAL (from the Manger Throne).	Charles Fonteyn Manney	Richard K. Biggs	.60
An effective combination of two contrasting movements—a brilliant march and a quiet pastoral, arranged by a well-known concert organist.			
ROMANCE, IN E flat. Op. 47, No. 4.	Reinhold Gliere	Harvey B. Gaul	.50
A song-like number of great beauty with a characteristic syncopation in the melody. Easy and practical.			

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A sonata, for violin and piano, by Eric Delamarter, the well-known Chicago organist and composer, will be heard for the first time in New York, when Theodore Spiering gives his second recital of the season at Aeolian Hall on Dec. 15. In presenting the work, which is said to be a notable contribution to chamber music literature by American composers, Mr. Spiering will have the co-operation of Ossip Gabrilowitsch, who will play the piano part. The sonata is being published by the Oliver Ditson Company.

Contract for Roxbury Church.

The Austin Organ Company has been awarded a contract to build a two-manual organ for St. John's Episcopal church, Roxbury, Mass. The entire organ, including pedal, is enclosed in a swell box. This contract was received by Elisha Fowler, Boston representative.

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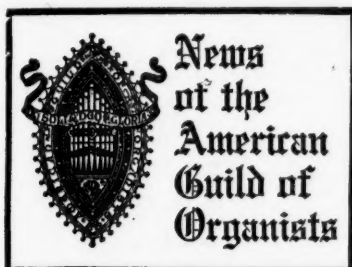
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Prize Anthem Competition.

The annual competition for the Clemson Gold Medal (value \$50) and an additional prize of \$50 given by the H. W. Gray Company is announced by the American Guild of Organists. The competition is open to all musicians in the United States and Canada, whether members of the guild or not. The conditions of the competition are as follows:

The prizes will be awarded to the composer of the best anthem submitted, provided it is of sufficient all-around excellence. The text, which must be in English, may be selected by the composer, but the anthem must be of reasonable length (six to eight printed pages of octavo), and it must have a free accompaniment. Only one anthem may be submitted by each competitor, and a successful competitor shall not be eligible for re-entry.

The manuscript, signed with a nom de plume, or motto, and with the same inscription upon a sealed envelope containing the composer's name and address, must be sent to the general secretary, 90 Trinity place, New York, not later than Feb. 1, 1917.

To assure return of manuscripts, stamps should be enclosed.

The successful composition becomes the absolute property of the guild, and shall be published by the H. W. Gray Company.

The adjudicators will be Walter J. Clemson, M. A., A. G. O.; R. Huntington Woodman, F. A. G. O.; and Samuel A. Baldwin, F. A. G. O.

A council meeting of special interest was held at the general offices, New York, Monday, Oct. 30, with the following present: Warden Walter C. Gale, Dr. Baier, Secretary Munson, J. Warren Andrews, Dr. Brewer, Dr. Carl, Messrs. Buhrman, Coombs, Demarest, Federlein, Hedden, Keesee, Martin, Norton, Williams and Wright.

A new chapter has been organized for northeastern Pennsylvania. Thirty-five colleagues were elected.

Far too many members forget that bills have to be paid promptly, even though we are organists. There is a great loss of time, stationery and patience in the sending of the third or fourth bill to a delinquent member, not to mention the loss that member sustains in our respect of his promptness and business-like character. Certainly every professional man or woman ought to be broad-minded enough to see the desirability of giving his or her support to the organization that is fighting his or her professional battles and enhancing the value of that profession.

The attention of chapters is called to Section 1 of Article 4 of the constitution. If you have any good ideas for the management and furtherance of our professional activities as far as the guild is concerned, work out your ideas in your chapter, and then send your dean to attend a council meeting and talk with us. The shock would not kill either him or us, we hope. Certainly every chapter can afford to do this once a year at least; increased membership is the remedy for any treasury that is too poor for such a trip. Such activity on the part of chapters and such co-operation would be an immense factor in increasing and broadening the work of the guild at large.

Roy S. Greenough of Poughkeepsie, N. Y., passed our associate examination last season, though afflicted with total blindness. His standing was very high, and the work showed thorough preparation. He was our second successful candidate from the

New York School for the Blind. All tests were given exactly as required from other candidates, with the exception of the sight-reading; all paper work was dictated by him orally, as was the transposition test. A certificate of associateship was sent by the council to the bereaved mother of such a promising young musician.

Simon Fleischmann of Buffalo, N. Y., was elected an honorary associate in recognition of his excellent efforts in behalf of the organ as a concert instrument in the musical life of his native city. Organ recitals in Buffalo have made a mark for themselves even beyond the city limits; we have all probably read of them many times before this, even though we may not have known the personality of the moving force behind them.

Southern Ohio.

Charles Heinroth, the distinguished Pittsburgh organist, was heard by this chapter Nov. 13 in a recital at the Church of the Covenant in Cincinnati. Mr. Heinroth gave this program: Prelude and Fugue (St. Anne's), Bach; Nocturne and Scherzino, Ferrata; Concerto, "Cuckoo and Nightingale," Handel; "Lamentation," Guilman; "Pledge Heroique," Franck; "Clair de Lune," Karg-Elert; Festal Prelude, Dethier; "Benedictus," Reger; Three Movements from Symphony No. 5 (Allegro vivace; Allegro cantabile; Toccata), Widor.

The first meeting of the Southern Ohio chapter for the season 1916-17 was held at Grace church, Cincinnati, Oct. 30, the members being guests of Gordon Graham, organist of Grace church. The following program was played:

Fugue-Chorale, "Now the Day is Over," Merkel; Berceuse, Hollins; Scherzo, G minor, Callaerts—Played by Mr. Graham.

Two movements from Sonata No. 3, Guilman; Rondo, Lemare—Played by Miss Chapman.

Chorale, "Our Father in Heaven," Pachelbel; Fugue in E flat, Christoph Bach; Prayer, Haegg; Fantasie, No. 5, Merkel—Played by Mr. Bartschmidt.

The chapter has arranged for the following recitals:

Dec. 27, noon and evening—Arthur Hyde.

Feb. 5—C. E. Clemens.

March 12—Albert Riemenschneider.

Northern Ohio.

William B. Colson played under the auspices of the northern Ohio chapter on Oct. 30 at the Old Stone church at Cleveland. He was assisted by his choir. The program was: Sonata, Op. 150, Rheinberger; "Prize Song" from "Die Meistersinger," Wagner; "Christmas in Sicily," Pietro Yon; Anthem, "The Lost Sheep," Jules Jordan; Concert Prelude and Fugue, Faulkes; "The Nightingale," Saint-Saens; Finale, Lemmens; Anthem, "He Sendeth the Springs," H. W. Wareing; Andante from the Fourth Symphony, Widor.

Gordon Balch Nevin gave a recital under the auspices of the chapter Nov. 20 at the Second Presbyterian church of Cleveland. He presented this program: "Marche Triomphale," Ferrata; "The Grove of Julie," Franz Bendel; "Elfen," Bonnet; "The Angelus," Massenet; "The Little Shepherd," Debussy; "Liebestraume," No. 3, Liszt; "In Memoriam," Gordon Balch Nevin; "Sketches of the City," Nevin.

Northeastern Pennsylvania.

Frank J. Daniel, F. A. G. O., gave the first recital before this new chapter at St. Peter's cathedral in Scranton Nov. 14. His program was as follows: Fantasie in G major, Bach; Cantabile and "Pledge Heroique," Cesar Franck; Prelude and Fugue on Bach, Liszt; "Dithyramb," Basil Harwood.

Missouri Chapter.

George Enzinger gave a recital Nov. 12 under the auspices of the Missouri chapter at the Evangelical Protestant Church of the Holy Ghost in St. Louis. The German school was represented by composers of two widely separated periods. The Prelude and Fugue was No. 1 of Vol. 3 in the

Schirmer (Widor-Schweitzer) edition of Bach. The suite and the compositions in the last group were by American composers, all of whom are members of the American Guild of Organists, William John Hall being dean of the Missouri chapter. Following was the program: Prelude and Fugue in C major, Bach; Sonata in A major, No. 3, Mendelssohn; Suite in C major, Homer N. Bartlett; Slumber Song and Nocturne, William John Hall; Romance and Intermezzo, Mabel Howard McDuffee; "Traumlied," J. Frank Frysinger; Toccata in D major, Ralph Kinder.

Virginia Chapter.

Walter Edward Howe, A. A. G. O., gave a recital under the auspices of the chapter in Old St. Paul's church, Norfolk, Nov. 5, at 4:15 in the afternoon. This was the first chapter event of the season. The program given by Mr. Howe follows: "Chant de Printemps," Bonnet; "Elfen," Bonnet; "Pastel," Karg-Elert; Scherzando, Pienne; Second Suite, James H. Rogers; Humoreske, Dvorak; Canzone, Nevin; Toccata, from Fifth Symphony, Widor.

A well-attended meeting of the Norfolk members was held at the close of the recital and plans were made for chapter meetings each month to study the classic organ composers. The December meeting is to take up Guilman.

Central New York.

The opening meeting of the fall season of the chapter was held Oct. 25 in the parish house of Grace church at Utica, and a large number of musicians from that city, Little Falls and Watertown were present. Business matters of wide importance in the guild were discussed by the members, after which DeWitt C. Garretson, organist of Grace church and dean of the chapter, entertained with an illustrated lecture, entitled "The Guild on the Screen."

Dean Garretson spent much time and did considerable correspondence to procure the pictures used in the lecture, and from the enthusiasm and appreciation shown his work proved worth while. The pictures thrown on a screen by a reflectoscope showed most of the prominent organists of the country, some of them taken at the organs at which they preside; exterior and interior views of most of the leading churches of the country where members of the guild are located, together with some excellent views of the largest and most costly organs of the country. Mr. Garretson started with views of New York City, and after taking in the various cities of the East he traveled by the picture route to the Pacific coast.

More than 200 pictures were thrown on the screen and every one was explained by Dean Garretson.

Western New York.

Charles M. Courboin of Syracuse, N. Y., gave a recital in the First Baptist church of Rochester Oct. 24 before the Western New York Chapter, his offerings being: Concerto in D minor, Handel; Andante, Maily; Allegretto, De Boeck; "Pledge Heroique," Cesar Franck; Andante, Cesar Franck; Toccata and Fugue in D minor, Bach; Benediction, Saint-Saens; Scherzo, Lefebure-Wely; "Marche Heroique," Saint-Saens. This recital was attended by the largest audience which has listened to any recent organ recital in Rochester and the officers of the chapter were gratified over the attendance.

Illinois Chapter.

Dr. J. Lewis Browne, the dean, has prepared a fine program to be given following the 6:30 o'clock guild dinner at Kuntz & Remmler's Monday evening, Dec. 11. The following distinguished guests will speak: Professor George Burman Foster, A. M.,

Ph. D.; J. R. Hamilton, advertising counsel, and Very Rev. W. J. McNamee, P. R. An ensemble program will be presented by such noted artists as Carl B. Hecker, violin; H. Felber, cello; Miss Adeline Thurston, harp; Herbert E. Hyde, organ, and Herbert Gould, basso-cantante.

One of the splendid services of the season was given Nov. 8 at St. Peter's Episcopal church on Belmont avenue, where Herbert E. Hyde is organist and choirmaster. The choir sang West's Magnificat in E flat and Sullivan's "I Will Sing of Thy Power." The organ selections were:

Overture, Rogers; "Impressions Du Soir," Karg-Elert—Stanley A. Martin. "In Summer," Stebbins; Fugue in D major, Guilman—Miss Alice Deal. Romance, Steggall; Finale (Ninety-fourth Psalm), Reubke—Robert R. Birch.

The next service will be held at Trinity Episcopal church Sunday afternoon, Dec. 3, at 4 o'clock. Dr. Francis Hemington, Allen W. Bogen and Hugo P. Goodwin will play. Choral evensong will be sung by the choir under the direction of Irving C. Hancock, organist and choirmaster.

New England Chapter.

Arthur S. Hyde gave the forty-seventh recital of the chapter at the First Church in Boston Nov. 23, playing as follows: Prelude in C minor, Bach; Larghetto in F, Handel; "Bourree," Handel; Fantasy in A, Franck; Organ Symphony 4, Widor.

The forty-sixth recital was given Nov. 15 at the Second Church in Newton by Harry H. Kellogg, organist of the First Church in Newton, whose selections were: Allegro in B minor, Guilman; "Chant sans Paroles," Lemare; Prelude and Fugue in G minor, Bach; Allegro from First Symphony, Vierne; Melody, Rachmaninoff; Toccata, Faulkes; Nocturne in A flat, Ferrata; Introduction, Pastorale and Variations on "O Come, All Ye Faithful," Dethier.

Dr. Rogers at Kilgen Organ.

Dr. Frederic Rogers of Hutchinson, Kan., gave the Kilgen organ in the First Christian church of Stafford, Kan., a most auspicious launching on Nov. 20 with a concert before a crowded church. The instrument, a two-manual of thirteen speaking stops and 640 pipes, was displayed with these selections: Concert Fantasia, "O Sanctissima," Lux; "Traumerei," Schumann; "Will o' the Wisp," Nevin; "Humoreske," Dvorak; Grand March, Wagner; Overture, "Poet and Peasant," Suppe; Variations on "My Old Kentucky Home," Lord; "Pilgrims' Chorus" from "Tannhäuser," Wagner; Scherzo from Fifth Sonata, Guilman.

Concert at Helena, Mont.

C. H. Wright took part in a sacred concert in St. Helena cathedral at Helena, Mont., Oct. 25 and played the following selections: Sonata in F minor, Mendelssohn; Largo, Handel; "Kammenoi Ostrow," Rubinstein; "On the Coast," Dudley Buck; "Even-song," Johnston; "Traumerei," Hubay; March in E flat, Salome.

Chicago Woman's Work Success.

The organ piece "Allegretto," by Lily Wadhams-Moline, published by the Clayton F. Summy Company, is being used with great success by prominent organists such as Eric De Lamar, William E. Zeuch, Hugo Goodwin and others.

Department Store Buys Organ.

H. F. Charles, southern California traveling salesman of the California Organ Company of Van Nuys, reports the sale of a \$10,000 player-roll organ to Hamburger's department store. The instrument is to be used jointly in the store's motion-picture theater and restaurant.

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Three-Manual Electric to Be Constructed by Rock Island Company, Which Also Will Rebuild Old Instrument.

The Bennett Organ Company this fall had an unusual rush of work. This company has just been awarded the contract for a large three-manual electric organ for Augustana College, Rock Island, and has been awarded the contract to rebuild their old three-manual organ and convert it into an electric instrument for the gymnasium. The Bennett Company also has been awarded the contract for a practically new large two-manual electric organ for St. Mary's church, the home of the famous Paulist Boys' choir, Chicago, and many smaller contracts.

A new organ the Rock Island builders are installing in the Swedish Lutheran church at Galva, Ill., was dedicated by Victor Bergquist of Augustana College, and a large two-manual electric organ just completed was opened in the German Lutheran church of Charleston, W. Va. In November the factory shipped a medium-size two-manual organ to Rockford, Iowa. It also has completed an instrument at Crockett, Texas.

Maxson Gives Parker Service.

A Parker service was given at the First Baptist church, Philadelphia, Nov. 5, when the choir sang selections from "Hora Novissima" by Dr. Horatio Parker. Anthems by the same composer were also sung, and the Nocturne and Concert Piece were played by Frederick Maxson, the organist and choirmaster.

An organ built by Henry Pilcher's Sons of Louisville, for the Methodist church of Conway, Ark., was dedicated Nov. 6 with a recital by William Pilcher of Louisville.

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Bi-centenary of Old First Presby- terian in New York to Be Marked by Organ Recital of "Parsi- fal" Selections, Etc.

William C. Carl has prepared an elaborate musical program for the bi-centennial celebration of the Old First Presbyterian church of New York City to be held from Dec. 3 to 8. The twenty-fifth anniversary of the pastorate of the Rev. Dr. Howard Duffield also will be celebrated during the week.

Among the important events will be an organ recital Dec. 7 at 8 p. m. devoted to selections from "Parsifal," when Dr. Carl will be assisted by Margaret Harrison, soprano; Andrea Sarto, baritone; Alexander Young Maruchess, violinist; Harry M. Gilbert, pianist; Willard Irving Nevins, the chimes, and Dr. Howard Duffield, who will give the analytical notes.

The oratorio of the "Messiah" Sunday evening, Dec. 10, will enlist the services of Margaret Harrison, soprano; Merle Alcock, alto; Bechtel Alcock, tenor, and Irving M. Jackson, baritone, and a largely augmented choir.

The list of organ compositions to be played by Dr. Carl at the various services includes: "Laudate Dominum," Orlando Gibbons; "In Dulci Jubilo," William Byrd; Choral Song, Samuel Sebastian Wesley; Toccata and Fugue in D minor, Bach; Chorale, "We All Believe in One God," Bach; Symphony in D minor, Alexander Guilmant; Chorale in A minor, Cesar Franck; "Reformation" Symphony, Mendelssohn; Largo, "New World" Symphony, Dvorak; The Bell Symphony, Purcell; Allegro, Sixth Symphony, Widor; Andante from Organ Concerto, Horatio Parker; "Ariane" Symphony, Guilmant.

The choral numbers include: "The

One Hundred and Fiftieth Psalm," Clarke-Whitfield; "The Song of Miriam," Franz Schubert; "Lovely Apppear" ("The Redemption"), Gounod; "How Lovely Are the Messengers" ("St. Paul"), Mendelssohn; "Sanctus" ("Messe Solennelle"), Gounod; "O Lord, How Excellent Is Thy Name," Handel; "The Appeal of the Crucified," Stainer; "My Heart Ever Faithful," Bach.

The Old First Presbyterian church was the first church of the denomination to be built in New York City, and is one of the most prominent in the country. Dr. Carl has long been identified with the church and followed Dr. Duffield shortly after his accepting the pastorate.

Tulsa Pays for Organ.

Final filing of all waivers by the Austin Organ Company to settle long-drawn litigation over the municipal organ at convention hall in Tulsa, Okla., in return for a confessed court judgment in the sum of \$8,000 apparently assures city ownership of the instrument. Members of the commission recently passed a resolution providing for the confessed judgment if the Austin company would agree to withdraw its claim for interest for two years and for other concessions.

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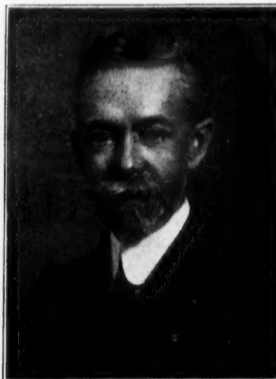
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R. P. ELLIOT GOES INTO CALIFORNIA COMPANY

TO PUSH BUSINESS ON COAST

Well-Known Organ Man Buys an Interest in the Growing Western Concern and Becomes Its General Manager.

Robert P. Elliot, well-known in organ building circles for many years and most recently New York manager of the organ department of the W. W. Kimball Company of Chicago, has gone to Van Nuys, Cal., to assume the position of general manager of the California Organ Company. He has purchased an interest in that growing western concern and a still stronger effort to develop the organ building business on the Pacific coast may be expected as a consequence of this move.

There will be no other changes in the California company's organization. Stanley Williams will continue to be the superintendent and head voicer and A. E. Streeter the secretary and purchasing agent. The company is taking on several first-class salesmen and going after the western business.

Mr. Elliot was the original vice-president of the Austin Organ Company and president of the Kinetic Engineering Company. He served his apprenticeship under the Woods, father and son, in their factory at Northville, later bought as the nucleus of the Farrand & Votey business (now the Aeolian Company organ department), where he remained until he followed John T. Austin into the Clough & Warren Company. Later they organized their own company to build Austin organs in 1899.

Mr. Elliot was president of the Hope-Jones Organ Company of Elmira, N. Y., in 1909-10. After several years in England and Latin-America, where he followed the engineering profession, he returned in 1914 to become eastern manager of the W. W. Kimball Company, which position he resigned in October.

SOME RECITAL PROGRAMS.

[Continued from Page 5.]

August Wiegand; Scherzando, Gillette; Toccata in D minor, Bach; "An Evening Idyl," Sellars; Nocturne, Naprawn k; "Chanson Du Soir," Becker; Romance, Gillette; "The Storm," Holland.

Frederick Arthur Henkel, Nashville, Tenn.—The famous Sunday afternoon free organ recitals of the Nashville Art Association at Christ church have been resumed, this being the eighth season. On Nov. 12 Mr. Henkel played: Concert Overture, B minor, Rogers; Meditation, Sturges; Prelude, C sharp minor, Rachmaninoff; "Liebeslied," Harker; "Dreams," Wagner; "In Springtime," Kinder; Persian Suite, Stoughton.

John McE. Ward, Philadelphia—Organ numbers played at St. Mark's Lutheran church, by Dr. Ward during November: Elevation, Lang; Fantasia in C, Diggle; "From the Southland," Harvey B. Gaul; Reverie, Salome; Grand Choeur, R. G. Hailing; Scherzo, Stanley T. Reiff; Triumphal March, Moscheles; Fantasia, E flat, Moritz Brosig; "Autumn Memories," Diggle; March, "Meistersinger," Wagner; "Lamentation," Guilmant.

Paul A. Beymer, Wheeling, W. Va.—At his fourth recital in St. Matthew's church, played Nov. 20, Mr. Beymer's selections were: "Allegro Giubilante," Federlein; "Matins," Faulkes; "Liebestod" from "Tristan and Isolde," Wagner; Easter Hymn (Seventeenth Century), Bridge; "Evensong," Johnston; Humoreske, Grieg; Toccata in D, Kinder; Melody, Tschalkowsky; Minuet, Beethoven; Concert Overture in E flat, Faulkes.

C. W. Wallace, Harrisburg, Pa.—The well-known blind organist gave this popular program at the Grand Photo theater Nov. 14: Offertory, "St. Cecilia," Battiste; Intermezzo from "Cavalleria Rusticana," Mascagni; Sextet from "Lucia di Lammermoor," Donizetti; "Träumerei," Schumann; Toccata in G, Dubois; piano and organ (Soloist, Miss Patti Thomas, pupil of Professor Wallace); "Le Argentine," Ketterer; "Home, Sweet Home," Largo Cantabile, from Fifth Symphony, Haydn; "The Old Refrain," Kreisler; "A Perfect Day," Carrie Jacobs-Bond; "The Rosary," Nevin; Berceuse in B flat, Wallace.

Professor Wallace between numbers gave a brief talk upon the way music is taught to the blind. First absolute familiarity with the keyboard through the sense of touch is required and afterward a thoroughly trained memory, as all the music is dictated and written in the Braille type and then memorized.

Ernest H. Sheppard, Laurel, Miss.—In a recital at St. John's Episcopal church Nov. 21 Mr. Sheppard played: Festival Prelude on "Ein Feste Burg," Faulkes;

Scherzo-Pastorale, Federlein; Swedish Wedding March, Södermann; Second Suite, Rogers; "Chant d'Amour," Gillette; "Chanson du Soir," Sheppard; Finale en Form d'Overture, Hollins.

Richard Gilmore Appel, Bridgeport, Conn.—At St. John's church Oct. 30 Mr. Appel played: Kieff Processional, Mousorgsky; Allegretto in A, Merkel; Four Chorale Preludes, Bach; Melodia and Capriccio, Reger; Bridal Procession from "Lohengrin," Wagner; Carillon and Berceuse, Vierne; Allegretto, Wolstenholme; Festival Toccata, Fletcher.

Dr. Orlando A. Mansfield, Chambersburg, Pa.—In his recital at Wilson College Nov. 4 Dr. Mansfield played: Grand Choeur, Purcell J. Mansfield; Allegretto Grazioso in F, Dr. Mansfield; Chorus, "The Heavens Are Telling" ("The Creation"), Haydn; Spring Song, in A flat, Hollins; Fantasia and Fugue in F minor, Mozart; Larghetto in A flat (Symphony No. 1 in E flat), Spohr; Offertoire for St. Cecilia's Day, No. 1 in C minor, Grison; Andante No. 1 in G, Smart; Overture to "La Dame Blanche," Boieldieu.

NO KICKS OR PINCHES.

Harrisburg, Pa., Nov. 10, 1916. Editor

of The Diapason. My dear sir: In your last issue of The Diapason you have an article, "How Wife's Signal Code Aids Blind Organist." The fifth paragraph reads as follows: "The signals include, for instance, repeated taps on the arm of the musician to indicate the time of soldiers keeping step, pinches on the arm to show when a dramatic climax has suddenly arrived, or even a violent kick on the ankle to cause the organist to make a sudden shift from soft to loud music."

I am very sorry to take exceptions to the part of that paragraph which reads: "Pinches on the arm to show when a dramatic climax has suddenly arrived or even a violent kick on the ankle to cause the organist to make a sudden shift from soft to loud music." My idea of the pinching and kicking would be a very poor portrayal of the picture. I am thinking the kick would cause more commotion than the climax on the screen.

I will appreciate your kindness in correcting this statement. There are no pinches or kicks in our code. The quick movements of the hands and fingers indicate the different movements of the actors on the screen. Very truly yours, C. W. WALLACE, N. A. O.

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ROW ON AT SAN FRANCISCO.

Attempt To Elect Achille Artiguez
As City Organist Fails.

According to the press of San Francisco that city is having a disagreement over the appointment of a city organist. An effort to install Achille Artiguez as official exposition auditorium organist failed when Mayor Rolph bluntly informed the supervisors that if the resolution were rushed to a vote he would veto it and tie up the funds. The resulting clash between the mayor and Supervisor Power was acrimonious.

Ten members of the board had been pledged to vote Artiguez into office without the members of the auditorium committee being consulted. The information, however, had been passed around. When Power called for his resolution asking the auditorium committee for a report on an organist the storm burst. Supervisor Brandon, chairman of the committee, argued that he had been informed that enough votes had been pledged to Mr. Artiguez to elect him. He said that the organ was not even installed, that promises had been made to twelve or fifteen organists that they would be given a hearing and that the committee did not propose to make any recommendation at the present time.

Rapping his gavel, the mayor took the floor and said: "I want to serve notice right now that if anything of this kind [the election of Artiguez] is attempted I shall insist upon the resolution coming to me and I shall veto it. Things cannot be done in this way. We want an organist who is going to draw the crowd regardless of who he is."

Artiguez is the organist at St. Mary's cathedral and at one of the Jewish synagogues and a native son.

CHOIR GUESTS AT DINNER

Work of Walter B. Kennedy's Singers at San Jose, Cal., Notable.

Members of the chorus choir of the First Presbyterian church of San Jose, Cal., were the guests of Walter B. Kennedy, organist and director, at a delightful dinner at the Hotel Lyndon, Los Gatos, Oct. 24. After the dinner a business session and the annual election of officers was held. The various reports showed excellent work done during the year. Miss Katherine Stahl was re-elected president and Dr. W. D. Gordon was retained as treasurer.

Following the business meeting a number of toasts were proposed and Mr. Kennedy expressed his appreciation to the members of the chorus, and outlined briefly the things he hoped would be achieved during the winter.

This organization has contributed much to the musical life of San Jose.

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Beginning Nov. 1 there is a fifteen-minute organ recital from 7:15 to 7:30 p. m., given by Mr. Kennedy, as a prelude to the evening service.

Opening Program by C. N. Boyd.

The Hinners organ in the Schenley Heights M. E. church of Pittsburgh was opened Friday evening, Oct. 27, with a recital by Charles N. Boyd. The program was as follows: March on a Theme by Handel, Guilman; Chorale Preludes; "Wachet Auf, Ruft uns die Stimme," Bach; "Aus Meines Herzen's Grunde" and "Nun Danket Alle Gott," Karg-Elert; Three Scenes from the Life of Christ; "The Daughter of Jairus," "The Stilling of the Storm" and "Christ Enters Jerusalem," Malling; "At Evening," Ralph Kinder; Study for a single soft stop, Goodhart; Prelude on "Ein' Feste Burg," Faulkes; "Song to the Evening Star," Wagner; and Finale from the "Overture, Scherzo and Finale," Schumann.

The faculty of the school of music of the University of Illinois gave a concert before the Illinois Federation of Women's clubs at Urbana Nov. 15. Miss Edna J. Treat played Stoughton's "Persian Suite" on the organ and Director J. L. Erb took the organ part in the rendition of Saint-Saens' Serenade by piano, violin, violoncello and organ.

The \$15,000 organ for the high school auditorium at Binghamton, N. Y., for which Carroll G. Smythe started a fund last spring, and which was ordered from the Austin Organ Company of Hartford, Conn., is nearly completed.

Jonathan L. Leinbach, of Gilbertsville, Pa., died late in October at the age of 70 years. He was organist of the Good Shepherd Reformed church, Boyertown, Pa., for forty years, and retired in 1912. He held a similar position at St. Paul's Reformed church, Sassamansville.

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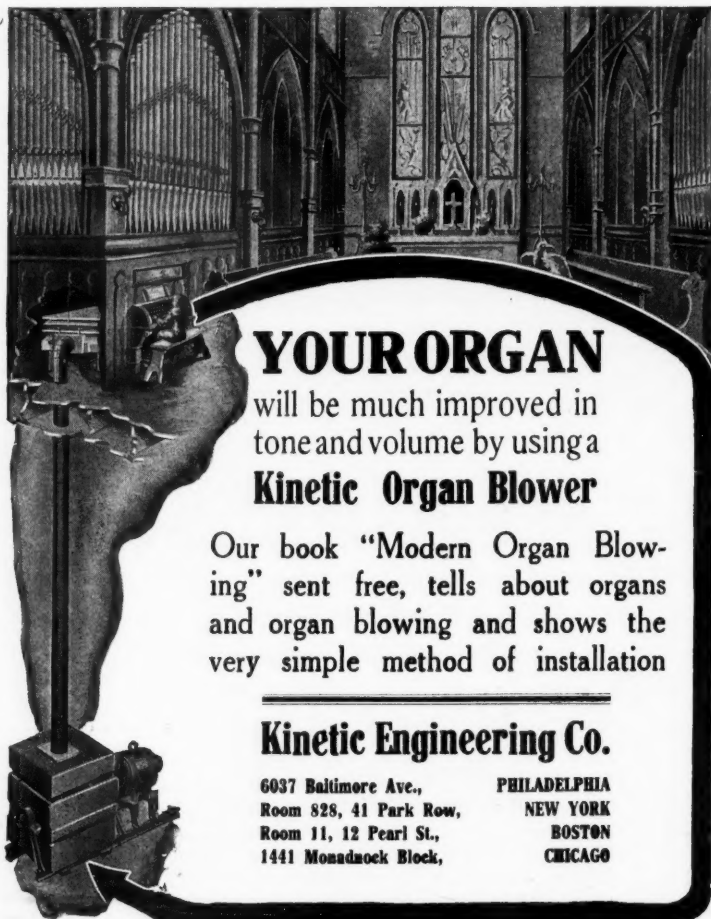
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